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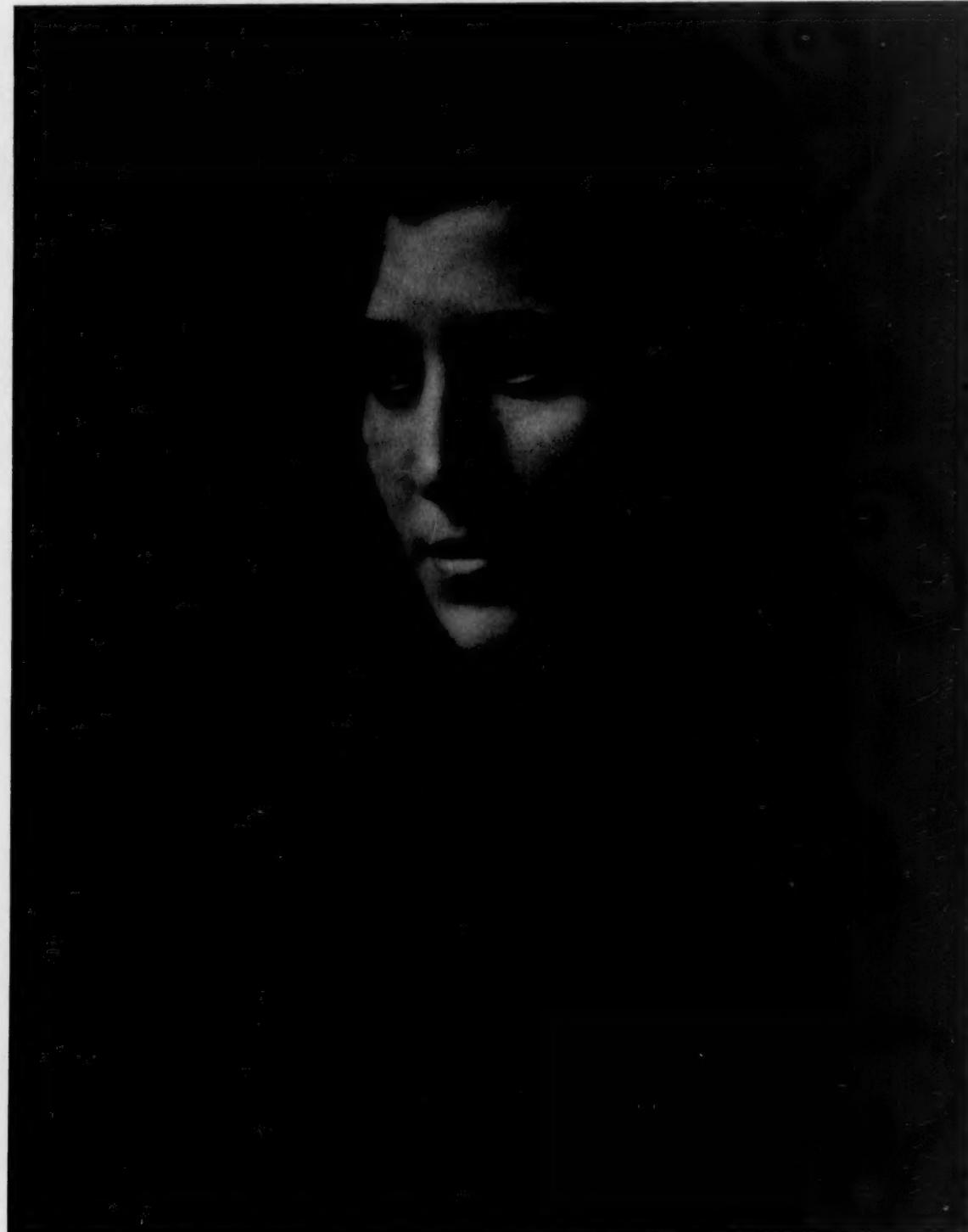


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Most Gigantic and Successful Open Air Production on Record—Frances Peralta Heads Splendid Cast—A Personal Triumph for Guy Golterman—Next Year's Plans

St. Louis, Mo., September 1.—With a cast of principals recruited from the Metropolitan, Chicago and San Carlo opera companies, a chorus of 185, a ballet of fifty and an orchestra of seventy-five, grand opera was brought to the masses in St. Louis last week when Guy Golterman achieved the greatest success of his career as impresario through his "single-handed" production of Bizet's Carmen. Ordinarily, grand opera on the scale of this production attracts top notch prices, but the admission on this occasion ranged from 50 cents to \$2—a far step in a supreme effort to democratize the lyric drama.

One of the most inspiring incidents in connection with this mammoth enterprise was the devotion of the volunteer chorus to its great task of committing to memory the difficult music of the Bizet score, all of which was accomplished in but thirteen rehearsals. The chorus, recruited from the various vocal studios and choral clubs, made many sacrifices in the way of summer vacation pleasures, etc., to work, undaunted by heat and adverse weather conditions, and to "put over" the greatest event in grand opera ever known in their city, to which they now point with pride. The power and tonal quality of this great ensemble was a surprise and a joy to the vast audiences assembled each night, and the vim and enthusiasm displayed by each individual member throughout the week was altogether memorable.

Superb costuming, scenic and lighting effects combined to make a series of stage pictures that were awe-inspiring, and these, combined with ideal summer nights, created an atmosphere of aesthetic charm that will linger long in the memories of the throngs that attended.

PERALTA HEADS CAST

The cast included Frances Peralta, Maria Luisa Escobar, Manuel Salazar, Ulysses Lappas, Mario Valle, Max Pantaleeff, Elda Vettori, James Wolf, Gladys Swarthout, Elizabeth Kerr, Natale Cervi, Francesco Curci, and Lodovico Oliviero. Giuseppe Bonfiglio and Florence Rudolph headed the ballet, Ernest Knoch and Isaac Van Grove were the conductors, and Oscar Sanne was the stage manager.

Frances Peralta, in the title role, gave an interpretation that was at all times consistently excellent, both lyrically and dramatically, and the varying moods throughout this exacting role were wrought with rare intelligence and much temperament. Maria Luisa Escobar, who alternated with Miss Peralta in the title role, gave an interestingly different portrayal of the part, which had many moments of much intense ness.

Elda Vettori brought a new and telling conception to the role of Micaela (appearing in eight consecutive performances, a feat worthy of special mention), and by her splendid acting and the appealing timbre and purity of her voice, won the enthusiastic acclaim of critics and audience.

Mario Valle and Max Pantaleeff shared honors as Escamillo, both infusing the part with vocal and histrionic ability of a high order. Manuel Salazar, as Don Jose, was in excellent voice and spirits throughout the week, and his fine art was never displayed to better advantage. Gladys Swarthout and Elizabeth Kerr, as Mercedes and Frasquita, made these two so-called minor characters take on a new and much more important meaning, and their parts in the quintet and the card scene were made to stand out in a manner seldom witnessed. James Wolf's Zuniga is an outstanding piece of work full of life and sparkle, and his fine personality is at once apparent. The work of Curci, Cervi and Oliviero can only be mentioned in the highest terms. They are at

all times dependable. Both Ernest Knoch and Isaac Van Grove, who alternated as conductors, gave spirited and masterful readings of the score of the Bizet masterpiece.

During the eight performances, more than 60,000 persons crowded the large auditorium, thus establishing a record for grand opera attendance in America. On Labor Day, the principals, chorus, orchestra and stage hands were guests at a barbecue provided by Mr. Golterman, which was held back of the big stage. The Mayor and city officials were

Tentative plans for next summer have just been announced by Guy Golterman for the continuation of this great project. Mr. Golterman has applied to the Board of Aldermen for a permit to use the Municipal Theater for two weeks next July, when he proposes to produce Tannhäuser, Cavalier Rusticana, with the largest ballet ever assembled, and possibly a repetition of Carmen, for at least a few performances.

O. C.

The Cornish School Foundation Formed

The following statement issued by Roy P. Ballard of Seattle explains in full the result of the formation in that city of the new Cornish School Foundation:

"The Cornish School Foundation is a non-profit civic educational corporation formed at the suggestion of Miss Nellie Cornish to handle the business and financial problems connected with the Cornish School. The Foundation will take title to the building and realty as well as title to all the physical assets of the school, and will assume all indebtedness. They will handle the finances and all business matters connected with the school and building through a new business manager whom Miss Cornish has secured for the purpose. Thus Miss Cornish will be relieved of all trouble and responsibility connected with such details and be able to devote her entire time and ability to matters of education. The Cornish School Foundation is a strictly non-profit civic organization and Miss Cornish has been retained for life as the educational director of the school, directing its policies, selecting its instructors, and deciding all matters pertaining to the educational and artistic success of the school.

"According to Miss Cornish, the prospects for the future of the school were never brighter, and she reports that they are entering the year 1924-25 on a more satisfactory basis than at any time since she founded the school some fifteen years ago. Miss Cornish is to be congratulated upon the successful conclusion of her plans which have been in process of accomplishment for more than a year past. The credit for the successful consummation of the plans of the Cornish School Foundation is due to the generosity of Miss Cornish in donating all the physical assets and good will of the Cornish School, also to the wonderful generosity of Mrs. C. D. Stimson, Mrs. A. H. Anderson, Mrs. D. E. Skinner and Edgar Ames in supplying the necessary funds to make the plan a financial success."

Ernest Newman for New York Paper

London, September 8 (By Cable).—It is announced here that Ernest Newman, music editor of the London Sunday Times, has been granted a leave of absence for five months, beginning October 1, during which time he will visit New York and act as guest critic of the New York Evening Post.

C. S.

Mitja Nikisch Postpones American Tour

Mitja Nikisch, the pianist, cabled to his manager, Daniel Mayer, asking to postpone his second American tour until next season.

Mitja Nikisch is a great favorite abroad, where he has achieved a most enviable reputation both as a fine artist and as the son of one of the greatest musical conductors. He will remain in Europe to fill many important engagements already booked for him by the Mayer offices abroad.

Scholarship Offered at King-Smith School

A full scholarship in voice is offered by King-Smith Studio-School, a resident school for young women, at Washington, D. C., to a contralto between the age of eighteen and twenty-five. Application may be made in person or by writing to the director, August King-Smith.

Torch - Light PROCESSION FOR A MUSIC CRITIC

Vienna, August 14.—The first musical critic in the history of the city to be the recipient of a torch-light procession in honor of his fiftieth birthday is Dr. D. J. Bach, of the *Arbeiterzeitung*, Vienna. Hundreds of workmen marched in the parade, and the Working Men's Chorus of Vienna tendered a serenade, under their conductors, Anton Webern and Paul A. Pisk, modernist composers. Dr. Bach is the founder and organizer of the Workers' Concerts and of

Music Festival, and a prominent figure in the musical proposed big Municipal life of Austria.

P. B.
SCHÖNBERG TO CONDUCT HIS GLÜCKLICHE HAND

Vienna, August 20.—Arnold Schönberg will make his debut as an operatic conductor next month when his mimodrama *Die Glückliche Hand* has its first production anywhere at the Volksoper. The performance will be one of the important features of the great Municipal Music Festival. Dr. Stiedry, it is reported, will contribute another pro-

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diction at the Volksoper with Busoni's *Arlecchino*, to be given in commemoration of the composer's recent death.

P. B.
ENGLISH FESTIVAL SOCIETY BECOMES LIMITED COMPANY

London, August 26.—The Glastonbury Players have just become a limited company, having been registered on the 14th inst., with a capi-

tal of £1,500 in £1 shares, acquiring the properties and good-will of the Players in connection with the annual festival at Glastonbury. The company will further carry on the business of theater proprietors and managers, producers of operas, stage plays, etc., the minimum cash subscription being £7. The first directors are Rutland Boughton (chairman) Law-

rence Housman, Frederick Woodhouse, Christina Walshe, and Penelope Spencer.

NEW ENGLISH OPERA TO BE PRODUCED THIS FALL

London, August 26.—A new opera, *The Seal Woman*, by Granville Bantock—incidentally his first—is to be produced at the Birmingham Repertory Theater in October next. The libretto is by Mrs. Kennedy Fraser, a well known authority on Hebridean melodies, which play an important part in the ground-work of the music.

G. C.

WIESBADEN CONDUCTOR GOES TO DÜSSELDORF

Düsseldorf, August 15.—Carl Schuricht, the conductor of the Wiesbaden Orchestra, whose place will be taken by Otto Klempener of Cologne, will succeed the late Prof. Carl Panzner as general musical director and conductor of the symphony orchestra here.

C. S.
LEO BLECH TO CONDUCT AT BERLIN VOLKSPER

Berlin, August 15.—Leo Blech, who has definitely resigned as artistic director of (Continued on page 6)

MODAL HARMONY: AN UNEXPLORED FIELD FOR COMPOSERS

By John Redfield

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THE different scales that have arisen at different times and in different countries prove pretty conclusively that the human ear can learn almost any kind of scale. And for purposes of melody alone, it is probable that one scale is about as good as another. The scale you prefer, and that seems to you most natural, depends solely upon the musical heritage of the land in which you spent your childhood.

But, for purposes of harmony, scales differ vastly. For harmonic purposes, a scale to be perfect must so divide the octave that every fifth, and every major and minor third, within it shall be pure. The more a scale varies from these requirements the less suited it is to the purposes of harmony.

When harmonic music arose in the Western world it found in current use a scale introduced by Pythagoras about 600 B.C. So long as music had remained melodic only, this scale served the purpose very well. But it failed to meet the needs of harmony. Its fifths were pure, but its major thirds were larger than pure major thirds and its minor thirds were correspondingly too small.

Various reformers—Salinas, Zarlino, Guido d'Arezzo and others—about 1600 A.D., advocated a revision of the scale. As a result of their efforts the mean-tone scale was adopted. This scale made the major thirds pure, but the fifths and the minor thirds were false, so that but little, if anything, was gained. In this scale keyboard instruments, which had just appeared, could be played fairly well in about six major and three minor keys. The rest of the twenty-four keys were simply intolerable.

THEY GOT AWAY WITH IT.

This mean-tone scale was used for about 150 years before another set of reformers arose, headed by Johann Sebastian Bach. These reformers had a nice, simple little solution of the problem: they would divide the octave into twelve perfectly equal parts. This brilliant scheme would make fifths, major thirds, minor thirds, and every other interval within the octave false, but it could be easily played on keyboard instruments. Furthermore, every key would be just as bad as any other, and, in consequence, no one would ever be able to discover how bad the harmonies were, because there would be no good harmonies left with which to compare the bad. And they got away with it because it could be easily played on a keyboard instrument.

This even-tempered, keyboard scale has since ruled the musical world with a rod of iron. Every one of its harmonies is execrable, but no one realizes it because there are no good harmonies left to show the imperfections of the bad. Verily, the way to keep a people contented is to keep them ignorant. All praise to Bach!

THE ONLY PURE SCALE.

The only scale which so divides the octave that every fifth and every major and minor third within it shall be pure is the natural scale. There never was any other perfect scale; there never will be. Its intervals are determined by building upon F of the key of C a series of three pure major triads, the last note of the first triad becoming the first note of the second triad, and the last note of the second

pure major thirds, and the intervals, A to C, E to G, and B to D, are pure minor thirds. The third from D to F, however, is neither major nor minor in the ordinary sense. It is less than a pure minor third by the so-called "comma of Didymus," 1/81 of an octave, and is almost precisely equal to the minor third of the even-tempered scale.

"**T**HE modernism and futurism of music the past decade or so has a very simple explanation," says the author of this article. "It is merely a desperate but futile attempt to escape the intolerable monotony of the even-tempered scale." Mr. Redfield, a close student of and authority on acoustics, suggests that the escape into a broader field which the younger men are seeking, is to be found in the use of modal harmonies and the consequent employment of the natural scale in place of the present tempered scale. At first thought the idea seems decidedly impractical, but Mr. Redfield at least suggests something that ought to arouse interest and discussion.—The Editor.

has a tone-color decidedly different than the pure minor third, and deserves a name of its own. In my own thinking I call it the Doric third because it is the third upon the tonic of the Doric mode. In modal harmony it plays a very prominent role. The triad composed of the Doric minor third below a pure major third I call the Doric minor triad, and the triad composed of the Doric minor third above a pure major third I call the Doric major triad. The triad, B-D-F, which consists of a Doric minor third above a pure major third, I call the diminished Doric triad.

RAVISHING HARMONIES.

The triads of the natural scale, then, are as follows: those upon C, F, and G are pure major triads, and those upon E and A are pure minor triads. All these pure triads of the natural scale are of exquisite smoothness and beauty, far superior to any of the triads of the tempered scale. The diminished Doric triad, when supplied with a fundamental a pure major third below it, furnishes a dominant seventh chord, which I call the Doric seventh chord, of such smoothness as not to require a resolution, and yet with a little tang to its color. But the Doric minor triad, D-F-A, is the jewel of them all. It possesses a perverse, elfin waywardness of tone-color of such ravishing piquancy as to be altogether captivating.

In comparison with these harmonies of the natural scale the even-tempered scale has not a single harmony that would be regarded as even tolerable except for the fact that musicians know of no other better harmonies with which to compare the tempered.

Can the natural scale be employed in all the twelve signatures, major and minor? Yes, absolutely, and without the slightest difficulty, by human voices and by all the instruments of the symphony orchestra. The proof of this claim is too involved to be presented here, but my statement may be safely accepted at its face value. Mr. Lecky, who writes the article on Temperament for Grove's Dictionary, expresses the opinion that the natural scale in all twelve signatures is impossible for the wind instruments. I can only say that greater familiarity with wind instruments would change his view. The only thing necessary for the utilization of the natural scale by voices and by instruments of the symphony orchestra is that musicians shall become sufficiently acquainted with the natural scale to know what it sounds like. Fortunately, the work of Professor Seashore, of Iowa University, has shown that this familiarity can be easily attained. At present, of course, musicians have associated so long and so intimately with the tempered scale of keyboard instruments that they can not produce the natural scale. The principal changes necessary would be to flatten the major thirds and sixths of the tempered scale by about a seventh of a half-tone, and to sharpen the minor thirds and sixths by the same amount, and to flatten the major seventh by about an eighth of a half-tone. Of course conductors would have to learn to recognize the natural scale also so as to know when their musicians were doing this.

MODAL HARMONY IN COMPOSITION.

And now to consider the advantages of modal harmony for the purpose of musical composition: The modernism and futurism of music of the past decade or two has a very simple explanation: it is merely a desperate but futile

attempt to escape the intolerable monotony of the even-tempered scale. The old contrapuntalists permitted the use of three major and three minor triads with their first inversions. How diversified were the results that could be secured with this scanty apparatus before the advent of the even-tempered intonation will be shown below. It is

only necessary now to note that, with the coming of the even-tempered scale, and the resulting reduction of the number of the modes to two, neither of which was very harmonious, music became too tame and dull to be endured even when the possibilities of modulation into all the twelve tonalities were utilized. As measures for relief, new chords and inversions were brought into use. Chords of the seventh, ninth, eleventh and thirteenth, with various altered forms of them, appeared, each new chord being more dissonant than the last. Then someone introduced the use of all twelve notes of the scale at once. Next came the striking of the keyboard with the whole palms and even the forearms. Now we have the twenty-four note (quarter tone) scale, more inharmonious than that of twelve. The devil only knows what will come next. It is a wild dervish dance to attain forgetfulness—to escape the boredom of major-minor even-temperament. But forgetfulness does not come, though delirium and madness does.

Much beautiful music has been written in the major and minor modes, though none of it is as beautiful as it would be if rendered in natural intonation. But why limit music to two modes? There are eleven other modes in each tonality, some of them of much greater beauty than either the tempered major or minor. Suppose we examine them.

In the natural scale there are twelve modes. The succession of eight notes (diatonic) beginning on D, with D as a tonic and A as a dominant, is known as the Doric mode; beginning on A, using D as a tonic and F as a dominant, the Hypo-Dorian or Hypo-Doric mode; beginning on E, with E as a tonic and C as a dominant, the Phrygian; beginning on B, with E as a tonic and A as a dominant, the Hypo-Phrygian; beginning on F, with F as a tonic and C as a dominant, the Lydian; beginning on C, with F as a tonic and A as a dominant, the Hypo-Lydian; beginning on G, with G as a tonic and D as a dominant, the Mixolydian; beginning on D, with G as a tonic and C as a dominant, the Hypo-Mixolydian; beginning on A, with A as a tonic and E as a dominant, the Aeolian; beginning on E, with A as a tonic and C as a dominant, the Hypo-Aeolian; beginning on C, with C as a tonic and G as a dominant, the Ionian (the common major mode with which we are all familiar); beginning on G, using C as a tonic and E as a dominant, the Hypo-Ionian. The minor mode of the tempered scale is still another mode, differing from all the above both melodically and harmonically.

No two of these modes are alike. That they are all different will be seen by noting the character of the harmonies of their tonic and dominant triads, the distance of the dominant from the tonic, and the different distances of the "half-tones" from the tonic. It will be easier to make these comparisons if we tabulate these items:

Mode	Character of Tonic harmony	Character of Dominant harmony	Distance of Dominant from Tonic	"Half-tones" intervals
Doric.....	Pure minor	Pure minor	Fifth	2nd and 6th
Hypo-Doric.....	Doric minor	Pure minor	Third	2nd and 5th
Phrygian.....	Pure minor	Pure major	Sixth	1st and 5th
Hypo-Phrygian.....	Pure minor	Pure minor	Fourth	1st and 4th
Lydian.....	Pure major	Pure major	Fifth	4th and 7th
Hypo-Lydian.....	Pure major	Pure minor	Third	4th and 7th
Mixolydian.....	Pure major	Pure minor	Fifth	3rd and 6th
Hypo-Mixolydian.....	Pure major	Pure major	Fourth	2nd and 6th
Aeolian.....	Pure minor	Pure minor	Fifth	2nd and 5th
Hypo-Aeolian.....	Pure minor	Pure major	Third	1st and 5th
Ionian.....	Pure major	Pure major	Fifth	3rd and 7th
Hypo-Ionian.....	Pure major	Pure minor	Third	3rd and 6th

MODULATIONAL POSSIBILITIES.

A careful comparison of the four characteristics of any given mode with the corresponding characteristics of all

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triad becoming the first note of the third triad. (See example.) And, since the pure major triad consists of a pure minor third superposed upon a pure major third, it follows that the intervals, F to A, C to E, and G to B, are

the Deutsches Opernhaus, and has not accepted any other permanent position to date, will appear as guest conductor at Berlin's third opera house, the Volksoper, several times during the coming season. Blech will thus hold the record of having conducted in every opera house in the German capital. C. S.

BRUCKNER DISCOVERIES EVERWHERE

Vienna, August 19.—Prof. Franz Moissl, student of Bruckneriana and conductor of the Philharmonic Orchestra of Klosterneuburg near Vienna, has discovered the manuscript of the Scherzo from Bruckner's posthumous F minor symphony, at Vöcklabruck, Austria. The remaining three movements of this symphony had recently been unearthed at Vienna and first performed, through Moissl, at Klosterneuburg. P. B.

VIENNA'S OPEN-AIR AIDA A FINANCIAL DEBACLE

Vienna, August 18.—The series of open-air produc-

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tions of Aida at Vienna, under Mascagni and with Giovanni Zenatello and Maria Gay in the leading roles, is a dismal financial failure, owing to bad weather, poor organization and the enormous costs. It is estimated that the deficit will run up to about three billions of Crowns. Yet the Italian promoters have been courageous enough to announce four additional performances beyond the ten originally intended, and they plan open-air productions at Vienna of La Gioconda for next summer, on an equally sumptuous scale. P. B.

SALZBURG FESTIVAL ON AND OFF AGAIN

Salzburg, August 15.—After many official announcements and equally official denials, this year's fest-

tival of the Salzburger Festspielhausgemeinde is now called off for good. Richard Strauss, the one "patron" of the society, was out of the game from the outset, and Max Reinhardt, the other, who had hoped to save the situation with a quickly improvised production of The Miracle at the old University Church, has had to give up his plan. "Technical difficulties" are given as the reason, but the fact is, that the clerical and pan-German circles of Salzburg had objected to the idea of casting two of the principal roles with Jewish actors (1). B.

MASCAGNI TO WRITE A VIENNESE OPERA

Vienna, August 17.—Die Stunde learns that Pietro Mascagni, who is at present

conducting the Italian open-air performances of Aida at Vienna, has ordered the book of a Viennese opera from Julius Brammer and Felix Gruenwald, the librettists of Lohar and Kalman. P. B.

MUSIC IN MOZART'S CITY

Salzburg, August 13.—Dr. Bernhard Paumgartner, director of the Mozarteum Conservatory, is giving a series of open-air night concerts in various historical places of the city. The programs are made up of the several Serenades and Divertimenti which Mozart composed especially for open-air performances. The first concert took place at the open-air theater in Mirabell Park, and the atmosphere of the concerts is enhanced by the primitive light of torches and candles. B.

AUSTRALIAN PIPE BAND FOR WEMBLEY EXHIBITION, LONDON

London, August 12.—A feature of the music at the

British Empire Exhibition at Wembley this fall is the visit of the Australian Scottish Ladies' Pipe Band, which is coming to this country via Africa. Under the charge of Drum-major William Darwyn, F. R. G. S., the pipe-major is Mrs. Jessie Young, the champion lady piper of Western Australia. After the performances at Wembley, the band is to play all over the British Isles, France, America, Canada, Honolulu, and New Zealand. G. C.

MEMORIAL MEETING FOR BUSONI IN BERLIN.
Berlin, August 6.—A special Memorial Meeting was held at the Berlin Academy of Arts for Busoni, at which speeches were made by leading dignitaries of the Academy and other organizations of which the dead musician was a distinguished member. The International Society was represented by Prof. Weismann, who made a particularly interesting speech. C. S.

MILITARY MUSIC IN ENGLAND

By Clarence Lucas

MILITARY music in England began as a hideous noise to make the din of battle more of a terror to the enemy. With such an object in view it was not difficult to produce music of the required standard. No composers were needed. The great problem was to find instruments loud enough to be disagreeable.

Warfare in those savage days, before the refinements of science had taught military commanders how to slay soldiers wholesale in battalions and blow them into pulp and atoms, consisted mostly of a horde of excited barbarians making remarks as insulting as they could think of, and the sound of clubs and spears clattering against hardened leather shields and harder skulls.

In a book called *The Rise and Development of Military Music*, written by Henry George Farmer, we read that "the Britons were a very warlike race, but indifferently skilled in arms, and made very little impression on the disciplined army of Rome. We are told that they began their attacks with taunting songs and deafening howls, accompanied by the blowing of a great number of horns and trumpets, which, says Polybius, quite terrified the invaders."

As the Grecian historian Polybius died nearly a century before the first Roman invasion of Britain, his war reports must be taken with a grain of salt. Like all true born war reporters—and historians in general, for that matter—he may have possessed the graceful art of blending fact with fiction in order to satisfy the tastes of his readers. The great world war of recent date furnished many examples of this choice blend, in which the little pill of fact was thickly encrusted with the sugar of romance. Polybius, however, is generally considered a very exact and exceedingly dry writer. Perhaps he did not don the prophetic robes of a seer and predict what the military music of future England was to sound like when the legions of Caesar descended upon the mysterious island on the outer fringes of the world. Perhaps H. G. Farmer quoted from another historian, who was repeating what an earlier writer said, when he credited Polybius with an account of the Military Music of England. He may have taken Byron as a guide, who wrote: "I won't be learned and I will be read."

TACITUS GIVES IT THE O. K.

Tacitus, nevertheless, confirms what Polybius is said to have said. He wrote about events which occurred very shortly before he reported them. It is true he was writing about Germany, not England. Even at the risk of renewing the war between those two nations which consider themselves each superior to the other, we must say, in the interests of historical truth, that the early music of Germany and England was as bad as possible and thoroughly disgusting. Tacitus, in his *Germania*, tells us that "according to the different din of the battle, they urge furiously, or shrink timorously. Nor does what they utter so much seem to be singing as the voice and the exertion of valor. They chiefly study a tone fierce and harsh, with a broken and unequal murmur, and therefore apply their shields to their mouths, whence the voice may by rebounding swell with greater fullness and force."

This passage is usually quoted by writers on Bel Canto as a horrible example of how not to sing. We cull it as the bud from which bloomed the full flower of Military Music.

The cursing and bellowing of the ancient Britons, and the hoots of their horns, did not prevent the warriors of Caesar from giving them a thrashing. Did the Britons really believe that they could frighten away the Romans with hubub, or were they merely trying to keep their own spirits up, after the manner of the small boy who whistles to show that he is not afraid in the dark?

THE ROMANS STARTED IT.

The Romans themselves had a highly developed military music, and without a doubt they exerted a great and lasting influence on the music of England during the three centuries they occupied the island. And when the Romans withdrew, the Danes and the Saxons appeared and worried the ancient Celts of Britain with another kind of military music. They had horns and trumpets, so called—for the instruments we call horns and trumpets today are not the rough and roaring blast producers of the invaders of Britain.

The Normans also came with trumpets and drums. Since 1066 England has not been invaded by a foreign army, but has been continually overrun by musicians, great and small, from every part of the world. They have taken English ideas occasionally, and implanted their own more frequently. The bagpipe, which is always associated today with the heathered hills of Scotland, was an English product Scotland took unto itself. This military instrument is held in low esteem by musicians of delicate tastes. It is certainly as unmanageable in the concert room as a bull is said to be in a china shop. But, reader, have you ever heard the snarl of the pipes when the Scottish troops stride through the streets in the deadly earnest times of war? That is the best of military music from the old-fashioned point of view. If military music is to sound ominous and warlike, the pibroch of the Scottish bagpipes is wild and savage as no other music is.

The so-called military music of today, however, is not meant to urge the soldier to fight, but to comfort him on the march and cheer him when off duty. Trumpets and horns and drums are far too feeble to be heard amid the bursting shells and the rifle shots of modern warfare. Musical instruments are made to make music, and music is made to soothe the savage breast. From the ancient Briton howling insults and blowing cow horns, it is a long, long way to an English regimental band playing Sullivan's *Lost Chord* and Wagner's *Tannhauser* overture. A complete history of Military Music in England would consist of an account of how the changes slowly came about.

If walls have ears, what a wonderful experience the gray and mossy stones of the venerable Tower of London must have had in listening to the military music of England from the days of William the Conqueror to the times of George the Fifth.

WHAT THE TOWER HAS HEARD.

More than seven hundred years ago the Tower of London echoed with the rude music of the troops of Richard Coeur de Lion setting sail for Joppa and Jerusalem. And at the

close of the recent war the same walls heard the full and sonorous and mellow tones of the bands that played the victors welcome home from the capture of Jerusalem.

The music of King Richard must have been of the kind described by Chaucer two centuries after the death of Richard:

Pipes, trompes, makeres, and clarionnes,
That in the bataille blown bloody sounds.

The instruments of a modern military band no longer blow "bloody sounds"—except by accident—but the music of only a few centuries ago was often described as "noise"—doubtless justifiably. In the days of King James, when the English Bible was translated in 1611, the author of Psalm 33 was made to say, "play skillfully with a loud noise," and in Psalm 66 the people are exhorted to "make a joyful noise to God." Isaiah, in chapter 14, writes about "the noise of thy viols." Evidently the inhabitants of England in the seventeenth century had not forgotten their early military music even though they often made music which was better than a mere noise. In 1650 the English admiral, Blake, was asked to supply some of the ships of the line with "complete noises," meaning naval bands. Gertrude Markham, an author, who wrote during the reigns of James I and Charles I, disliked to see the military band becoming musical. He hated pipes and fifes. "It is to the voice of the drum that the soldier should wholly attend and not to the air of a whistle."

The fife and drum band remained in England, in spite of Markham's diatribe. Shakespeare knew it well and makes Othello speak of it: "The spirit stirring drum, the ear piercing fife, the royal banner." Shylock also makes a contemptuous allusion to military music: "When you hear the drum and the vile squeaking of the wry-necked fife."

The fife and drum band still exists in England, but the modern military band of the British army is mostly brass and reeds. Germany is generally credited as the musical land from which the English derived the greatest of their musical improvements. Germany has long been the leading musical country of the world. As long ago as 1340 King Edward III of England, according to Froissart, had his minstrels play a new German dance before him on his ship while he was waiting for the Spanish fleet. The British army never knew the refinement of the Spaniards, who opened the battle to the sound of violins. Voltaire speaks of this in his history of Louis XIV.

It is easy to believe that a British officer asked the bandmaster to have all the trombone players draw out their slides and push them in exactly at the same moment. The irregular movement of the trombonists' arms was lacking in the military precision he liked to see.

For nearly a hundred years England has recognized the value of the military band to the soldiers in the barracks. The great school of military music in Kneller Hall near London is devoted exclusively to the training of musicians for military bands. Sir Arthur Sullivan's father was a bandmaster himself and a teacher of the bass brass instruments at Kneller Hall. In this great school of music the student is taught to do exactly the opposite of the earliest makers of military music in England. Instead of studying how to produce the most hideous sounds possible, he is trained to make his tones mellow as well as full, beautiful as well as rich. Music has been separated from warfare itself. It is a source of pleasure and a stimulant to the soldier. Dryden describes Alexander the Great enjoying

music in the modern sense and not employing it in the manner of the ancient Briton:

Softly sweet, in Lydian measures,
Soon he sooth'd his soul to pleasures.
War, he sung, is toll and trouble;
Honor, but an empty bubble.

Yacht Party Celebrates Enright's Birthday

Police Commissioner of New York, Richard Enright, was one year older when he came back from a strenuous week-end September 2, than he was when the holiday started. He admitted he celebrated the completion of fifty-three years of living on Saturday, August 30.

The occasion, while neglected by the press, was not overlooked by the Commissioner's friends, who put him through a full program of festivities. The celebration opened Saturday night aboard the Surf, a none-too-modest yacht owned by Leon Schinasi, cigarette manufacturer. At six o'clock the boat put off for the waters of the bay, and was morning when the return was made. Music was supplied by the Ritz-Carlton Orchestra and edibles came from Sherry's.

Among the one hundred and fifty guests were Governor Alfred E. Smith, Colonel and Mrs. Herman A. Metz, Mr. and Mrs. R. E. Johnston, Lulu and Minnie Breid, Suzanne Keener, Mischa Elman, Mina and Lisa Elman, Fortune Gallo, Velma Sutton, Henry MacDonald, H. W. Dearborn, Clara C. Bodle, Mabel McKinley-Baer and Dr. Herman A. Baer, F. M. Serrari, Major William F. Kennelly, Samuel Taylor, Dr. and Mrs. Harry A. Cohn, Mrs. Ellen Benson, Mme. Louise Henri Junot, Dr. and Mrs. J. J. Loughlin, Mr. and Mrs. John H. Murphy, Corporation Counsel George P. Nicholson, Major B. M. Bailey, Magistrate James T. O'Neill, Clarence P. Micheli, Judges Francis A. Mancuso and Otto A. Rozalsky, Justice John J. Freschi and Louis Soresi.

Toti dal Monte to Debut in Chicago

After all Toti dal Monte, the new Italian coloratura, will not make her American debut in San Francisco, but will make her initial bow to the American public with the Chicago Civic Opera Association, in Chicago, November 10, in Lucia. Satisfactory arrangements have been made with Mr. Nerola in San Francisco, and the committee graciously consented to release Mr. Wagner from the engagement, after knowing all the details. Dal Monte has made a tremendous success in Australia, and in order to fulfill her contract there, she would be forced to take the last boat out in early September, reach Victoria after three weeks' voyage September 19, and arrive in San Francisco, after two days' journey on the train, only the day before the first performance. This is taking too much of a chance and seemed a physical impossibility, not fair to either party, so her release was asked and granted.

She will now remain in Australia, arriving here about October 20, ready for her Chicago engagement. Her New York City debut with the Metropolitan Opera Company will occur the week of December 1. The balance of the plans will be carried out.

Elwyn Concert Bureau Becomes Partnership

The following is from the Portland Oregonian of August 30: "Notice of dissolution of the Elwyn Concert Bureau of Portland, filed in Salem, August 28, in no way indicates that the bureau is going out of business, according to H. M. McFadden, its general manager on the Pacific Coast, who explains that the action was taken merely because the firm members have decided to work on a partnership basis, rather than as a corporation.

"The owners of the bureau are J. R. Ellison and C. H. White. The change from a corporation to a partnership was made, said Mr. McFadden, to facilitate the business of the company, which now has branch offices in San Francisco and Los Angeles.

"The firm is also a stockholder in the Wolfsohn Musical Bureau, Inc., New York City, of which J. R. Ellison is vice-president."

Lega Musicale Prize Announced

The Lega Musicale Italiana, Inc., announces that the 5,000 lire prize for an orchestral suite offered by them has been awarded to Lodovico Rocca, of Turin, Italy, for his suite in four movements, entitled *Chiaroscuro*. The work will be performed at one of the Sunday night concerts at the Metropolitan Opera House next season, under the baton of Giuseppe Tamburini, who is also president of the Lega Musicale Italiana. No less than eighteen works were submitted in this contest.

The competition for an opera in one act brought out eight scores, but none of these were regarded by the jury as worthy of the prize, and in consequence it was not awarded.

Photos by Clarence Lucas



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September 11, 1924

SAN CARLO OPERA COMPANY TO OPEN NEW YORK SEASON ON SEPTEMBER 22

More than unusual interest attaches to the forthcoming eighth annual New York season of grand opera by the San Carlo Grand Opera Company, commencing September 22 at the Jolson Theater.

The San Carlo Company enjoys a big subscription list in almost every city embraced in its extensive itinerary, and the existence of an organized body of patrons in New York will undoubtedly overcome the handicap resulting from the shift of houses. Advance reports indicate that

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the subscription sale, recently inaugurated, is greatly exceeding those of the past.

The personnel for this engagement will be as follows: Sopranos—Anne Roselle, Bianca Saroya, Tamaki Miura, Josephine Lucchese, Tina Paggi, Clara Jacobi, Gladys Axman, Sofia Charlebois, Adriana Boccarera, Abby Morrison, Miriam Mount; mezzo-sopranos—Stella de Mette, Ada Bore, Marie Shafied; tenors—Manuel Salazar, Gaetano Tommasini, Demetrio Onofrei, Louis Rousseau, Francesco Curci; baritones—Mario Basiola, Mario Valle, Giuseppe Interrante, Max Kaplick; bassos—Pietro De Biasi, Charles Gallagher, Natale Cervi; musical directors—Fulgenzio Guerrieri, Aldo Franchetti, Alberto Baccolini.

In addition, the Pavley-Oukrainsky Ballet Russe, now touring South America, is hurrying back to be a feature of the San Carlo New York season, and also of the Boston and Philadelphia seasons which follow, after which the Pavley-Oukrainsky organization will return to the Chicago Opera.

A feature of the opening week will be the New York debut of Tina Paggi, who, it is whispered, is being groomed as possessing unusual possibilities of popularity in the realm of coloratura singing. Paggi, an Italian, enjoys great vogue in South America, where that florid type of singing has its greatest popularity. The Chicago Civic Opera Association invited her to Chicago for two or three performances last season, and on the occasion of her first appearance Fortune Gallo secured her contract for the San Carlo Opera. She has sung with the latter company only twice—during the recent operatic festival in Asheville, N. C., where the reception she was accorded increased Gallo's hopes that he has unearthed a spectacular artist.

Following the Metropolitan season, Miss Paggi will be given a wider opportunity to place her artistic wares before the American public in the shortest possible time through being made a co-star with Tamaki Miura on the "De Luxe" San Carlo tour, which embraces one night appearances for local concert courses, etc.

While these are in progress the usual coast to coast tour of the San Carlo Opera Company will be made with an extensive repertory of standard Italian works, selected from the operas sung in New York. The latter repertory will be selected from the following: Aida, Madame Butterfly, Rigoletto, La Boheme, Cavalleria Rusticana, Faust, La Tosca, La Traviata, Il Trovatore, Thais (in French), Pagliacci, Carmen, Samson and Delilah, Secret of Suzanne (in English), La Gioconda, Jewels of the Madonna, Lucia di Lammermoor, Tales of Hoffman, Barber of Seville, La Forza del Destino, Martha, La Norma, Masked Ball, Otello, Romeo and Juliet (in French), and Lohengrin.

The repertory for the first week is as follows:

Monday, September 22, Rigoletto, with Josephine Lucchese, Ada Bore, Demetrio Onofrei, Mario Basiola, Pietro De Biasi, Natale Cervi, and Guerrieri; dancing divertissement by Pavley-Oukrainsky ballet.

Tuesday, September 23, Aida, with Bianca Saroya, Stella de Mette, Gaetano Tommasini, Mario Basiola, Pietro De Biasi, Natale Cervi, and Guerrieri.

Wednesday, September 24, Tosca, with Anne Roselle, Manuel Salazar, Mario Valle, Pietro De Biasi, Francesco Curci, Fulgenzio Guerrieri.

Thursday, September 25, La Traviata, with Tina Paggi, Miriam Mount, Demetrio Onofrei, Mario Basiola, Natale Cervi; Alberto Baccolini.

Friday, September 26, Cavalleria, with Gladys Axman, Stella de Mette, Gaetano Tommasini, Giuseppe Interrante, Aldo Franchetti, and Pagliacci, with Anne Roselle, Manuel Salazar, Mario Basiola, Fulgenzio Guerrieri.

Saturday, September 27, Matinee, Madame Butterfly, with Tamaki Miura, Ada Bore, Demetrio Onofrei, Mario Valle, Pietro De Biasi, Natale Cervi, Francesco Curci, Aldo Franchetti.

Saturday Evening, September 27, Il Trovatore, with Clara Jacobi, Stella de Mette, Manuel Salazar, Giuseppe Interrante, Pietro De Biasi, Alberto Baccolini.

The Pavley-Oukrainsky Ballet will dance throughout the week.

Elizabeth Gutman Sings on Board Ship

Elizabeth Gutman, who returned from a three months' trip abroad on August 11 on the *Orbita*, participated with great success in the ship's concert. The soprano's contribution to the program, the Prayer from *Tosca*, was received with such enthusiasm that she was forced to add two encores. Mme. Dow, the well known Swiss pianist, was her



ELIZABETH GUTMAN,

folk-song singer, and her sister, Adele Gutman, dramatic producer and critic, on board the President Wilson.

accompanist, and also gave as a solo number a Chopin waltz.

Miss Gutman made the trip over on the Italian liner the President Wilson, and on that occasion she also scored a big success at the ship's concert. She shared honors with three well known members of the San Carlo Opera Company—Tommasini, Nini Frascati and Anita Klinova, who were fellow passengers. The last number on the program was the letter duet from *Carmen*, given by Miss Gutman and Tommasini, and was received with overwhelming applause.

Münz Makes Nine Appearances in Sydney

In Sydney, Australia, where Mieczyslaw Münz made his first appearance in the Antipodes, the popular pianist appeared seven times in recital and twice with orchestra, testifying conclusively to his great success there. From Sydney he went to Melbourne, but press reviews of his concerts there have not yet been received.

Orchestra Appearance for Earle Laros

Earle Laros, the well known pianist, has just been engaged for an appearance as soloist with the Allentown Symphony Orchestra in January.

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THE SAN CARLO LINE-UP FOR 1924-1925



(1) Sofia Charlebois, soprano (Photo © Elzin); (2) Mario Basiola, baritone (Mishkin photo); (3) Elda Vettori, dramatic soprano (Apeda photo); (4) Gaetano Tommasini, tenor (DeMarchi photo); (5) Isabella Lucechi, coloratura soprano (photo © Smith); (6) Manuel Salazar, tenor (Hayes & Co., photo); (7) Abby Morrison, lyric soprano; (8) Demetrio Onofri, lyric tenor (Dobkin photo); (9) Tina Paggi, coloratura soprano; (10) Fortune Gallo, impresario (photo

© Underwood & Underwood); (11) Tamaki Miura, Japanese soprano (Nishiyama photo); (12) Mario Valle, baritone (White photo); (13) Gladys Axman, soprano (photo © Mishkin); (14) Louis Rousseau, lyric tenor (Rio photo); (15) Anna Roselli, lyric-dramatic soprano (photo © Elzin); (16) Stella De Mette, mezzo soprano; (17) Andreas Pavley, dancer (Raymor photo); (18) Bianca Saroya, dramatic soprano (Dobkin photo); (19) Serge Oukrainsky, dancer (Fairchild photo).

MUSICAL COURIER

September 11, 1924

J. E. Maddy to Teach in Ann Arbor

Ann Arbor, Mich., August 28.—J. E. Maddy, supervisor of Music at Richmond, Ind., has accepted the position of supervisor of music in the Ann Arbor schools and head of the department of public school music in the University School of Music, succeeding George Oscar Bowen, resigned.

Mr. Maddy is a native of Kansas and received his education in the public schools of Wellington, Kan., Wichita College of Music, and Bethany College at Lindsborg. For four years he was a member of the Minneapolis Symphony Orchestra and has had additional professional experience with the American Symphony Orchestra, Chicago, and the Symphony Orchestra of Rochester, N. Y.

For two years Mr. Maddy was head of the instrumental department of the public schools of Rochester, where he was largely instrumental in securing the initial financial support of George Eastman in the furtherance of community and school music. For the last four years he has been supervisor of music at Richmond, Ind., where under his direction the music in the schools has become known all over the country for the remarkable accomplishments in both vocal and instrumental fields. The singing groups have won prizes in the Indiana State contest, and on the instrumental side Mr. Maddy's work has set a new standard for the whole supervising profession. His development of orchestras and bands in the schools, culminating in a high school orchestra of eighty-six players with a full and perfectly balanced instrumentation and playing compositions which are usually found only in the repertory of first class professional orchestras, has made both him and Richmond nationally known.

At the last meeting of the National Music Supervisors' Conference at Cincinnati this orchestra gave a demonstration program of which the principal number was the Pathetic Symphony by Tchaikovsky. During the last movement Mr. Maddy stepped down from the conductor's box and the students played without conductor. This remarkable performance and the skill in ensemble that was displayed in the feat of reading at sight Wagner's Meistersinger overture completely captivated the supervisors, and sent them home with a new and higher ideal of the possibilities of public school music.

Mr. Maddy's summer activities have been various. For two summers he taught supervisors' courses at Chautauqua, N. Y., and for the last three summers he has been associated with the University of Southern California at Los Angeles, where his classes have been recruited from all parts of the country.

As a further recognition of Mr. Maddy's ability in instrumental work and of his capacities as a musician, he was invited to be guest conductor at one of the Hollywood Bowl concerts with the Los Angeles Philharmonic Orchestra of one hundred musicians. Appearing before an audience of 17,000 on August 16, he received an ovation from audience and orchestra alike.

In addition to his other achievements, Mr. Maddy is the author of a series of successful orchestra books which in-

clude a complete method of instruction for all orchestra and band instruments in classes.

Ann Arbor is fortunate in securing so outstanding a figure in the field of public school music to carry on the work so ably done by Mr. Bowen for the past few years.

S. J.

German Conductor for English Opera Company

Ignatz Waghalter, twelve years conductor of the German Opera House in Berlin, who arrived from Germany recently, has contracted with the English Grand Opera Company as general musical director and will conduct the Wagner Ring

Buhlig to Make Vienna His Headquarters

Since returning to Europe last year Richard Buhlig, the pianist, has been living in retirement in Vienna. Now he has decided to make that city his headquarters and will teach there when not on his concert tours.

Since June he has been in Haselmeir, Surrey, England, with his pupils, who followed him from California, via Vienna. On September 15, however, he will return to Vienna, teaching there all winter, between concerts. His concerts begin in that city with two recitals on October 18 and 25, after which follow some appearances in several German cities, ending in Munich on November 7. From there Mr. Buhlig will go to London to play three recitals in Wigmore Hall on November 17, 24 and December 1. He will then go back to Vienna to play there again early in December. After the New Year the pianist has three concerts in Berlin, and many other dates are pending.

Recently Mr. Buhlig has been resting in England with some friends and is becoming a long distance walker. He will make a concert tour of America during 1925-26.

Civic Banquet to Honor Mrs. Lyons

Mrs. John F. Lyons, president of the National Federation of Music Clubs, was honored by her fellow townsmen and women of Fort Worth, Tex., recently in a civic banquet in which the city paid tribute to Mrs. Lyons and her work for musical advancement, not only of Fort Worth but also of the nation. The banquet was attended by several hundred of Fort Worth's representative citizens, including the

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mayor, the president of the Chamber of Commerce, representatives of the three leading newspapers, representatives of all civic as well as music clubs, professional musicians, and many other friends who have been associated with Mrs. Lyons in her work for music.

The chairman of the testimonial banquet was Mrs. J. O. Montrief, who is now serving as president of the Harmony Club of Fort Worth, a position Mrs. Lyons had held for twenty years and which she resigned on account of the demands of the National Federation upon her time. A program of unique addresses emphasized the esteem in which the honored guest was held by her fellow townsmen and their sincere appreciation of her loyal work for the cause of music.

Terms of Lyric Male Chorus of Milwaukee Competition

The Lyric Male Chorus of Milwaukee has announced a composition contest for which the first prize is one hundred dollars, and the second prize is fifty dollars.

The terms of the contest are as follows:

- All contestants shall be citizens of the United States of America.
- The poem selected for the musical setting is Rudyard Kipling's "When Earth's Last Picture Is Painted."
- All compositions must be mailed flat to the Lyric Male Chorus Prize Contest Committee, on or before January 1, 1925.
- The composer's name must not appear on the manuscript, but must be placed in a sealed blank envelope accompanying the manuscript. The envelopes and manuscripts will be numbered in duplicate, and the envelopes opened only after the committee has selected the two winning compositions.
- The decision will be made by the Committee as soon after January 1 as possible, and the prizes awarded February 1. Also, the composition awarded the first prize will be sung by the Lyric Male Chorus at its 1925 opening concert in Milwaukee.
- The composition winning the first prize is to become the property of the Lyric Male Chorus, who will publish and copyright it and arrange with the publisher to pay the composer a royalty of fifteen per cent on the retail price of all copies sold.
- The composition winning the second prize is to remain the sole property of the composer, who is free to make any arrangements for publication he chooses.
- All other contestants who desire to have their manuscripts returned will please include a self-addressed stamped envelope.

A FAMOUS SONG—AND ITS COMPOSER

Still Night, Holy Night First Sung in 1818

Vienna, August 21.—"Stille Nacht, Heilige Nacht" (Still Night, Holy Night) is certainly one of the most internationally known and most widely sung of all popular songs. Yet very few of those who sing it perennially at Christmas



A RARE OLD PORTRAIT OF FRANZ GRUBER, composer of *Still Night, Holy Night*, the immensely popular old German Christmas carol. The original of the portrait is owned by the grandson of the composer, a resident of Salzburg, Austria.

time, have ever wasted a thought on the author and composer of this beautiful little piece, and hardly anyone probably even realized that the names of these men are known. Yet their memory is cherished in their own town at least, and Oberndorf, near Salzburg, Austria, where this famous song was written and first sung, has only recently paid homage to its authors with a dignified little celebration. This celebration brought to light a rare old portrait of Franz Gruber, the composer, and the little story connected with the origin of the song. It was ascertained that the piece was first sung on Christmas Eve, 1818, at the St. Nicola Church, Oberndorf. A modest man named Mohr, the parson of that little community, had penned the poem, and showed it to Gruber, who was then organist and "regens chor" at Arnsdorf, a little village near Oberndorf, and who was immediately inspired by the poem for the composition of what has since become one of the world's most popular songs. Gruber himself was born at Unterweizberg, Upper Austria, on November 25, 1787, and died on June 7, 1863, as organist at Hallein, near Salzburg. His great song, which eloquently voices the fervent wish for "peace on earth," is an echo of the Napoleonic wars, the effects of which were then still reacting upon Gruber's native Austrian country.

P. B.

Gigli and De Luca on Way Here

Beniamino Gigli, tenor, and Giuseppe De Luca, baritone (both of the Metropolitan Opera Company), sailed from Italy on the S. S. Giulio Cesare, on September 4. They will arrive in New York about September 12. Mr. Gigli is to sing at Sheephead Bay at the Police Games on Saturday afternoon, September 13.

Both Mr. Gigli and Mr. De Luca will leave for San Francisco on Monday, September 14, to appear in some operatic guest performances in San Francisco and Los Angeles. After the operatic season in California Mr. Gigli will leave immediately for Denver, where he has a concert on October 17; Detroit, October 19, and Akron, Ohio, October 22, returning to New York on October 24 to commence rehearsals with the Metropolitan Opera Company. Mr. De Luca will leave Los Angeles after the operatic performances for concerts in El Paso, Texas, on October 17; Albuquerque, New Mexico, October 20, and Nashville, Tenn., October 24, returning to New York, October 26, for rehearsals with the Metropolitan.



J. E. MADDY,

supervisor of music in the Ann Arbor public schools and head of the department of public school music in the University School of Music.

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MUSICAL COURIER READERS

Regarding Tobias Matthay

London, July 25, 1924.

To MUSICAL COURIER:
I feel sure that your readers would be interested to know of the wonderful work that is being done here by Tobias Matthay and his corps of competent assistants (over thirty-six), particularly Carlos Bullah, a pianist of much note here and on the continent.

There seems to be a little misunderstanding in America regarding his work. I have heard some people say he is as "dry as dust," and this erroneous statement I should like to attack and destroy as absolutely false and groundless. He is anything but this; and, from personal experience, I know him and his ideals to be the exact opposite. His work personifies "life"—"progression" from first to last—the very essence of art. He insists from beginning to end on the unity of technic and music. Inseparable! Technic for the sake of the musical meaning, not technic for technic's sake. The meaning behind the symbol always!

The tenet of his teaching is progression, and is not life, progression—movement? Surely one learns "life" better through this great work and contact with this great mind. Is not that, after all, the mission of art?—life? To bring us in tune with the reality of things?

There are no less than twenty Americans over here working with Mr. Matthay, and many of them bright lights on the horizon. His pupils produce the most beautiful resonant tone, free, easy technic, and best of all—music! Perhaps the most remarkable of all are his children. Such tone, such fluency, such maturity of interpretation! One doesn't hear the equal in many concert pianists. One little tot in particular, aged eight, played the Beethoven trio, op. 1, No. 1, in a manner that was astounding.

And why is it that his pupils play so wonderfully? Because they do not think technic, they think music!

(Signed) FREDERIC TILLOTSON.

Max Jacobs Completes Work on Modern Scale Studies

Max Jacobs has put the finishing touches to his work on Modern Violin Scale Studies, which promises to be a valuable contribution to violin literature. The work will be published shortly and has been endorsed by the following celebrated violinists: Brown, Enesco, Heifetz, Huberman, Jacobson, Koshanski, Manen, Morini, Parlow, Piastro, Seidel, Spalding, Spiering and Thibaud.

Sabanieva in New York Recital

Thalia Sabanieva, the charming Greek soprano of the Metropolitan Opera Company, who repeated her success at Rayinia this summer and who is engaged for the San Francisco Opera this month, will give her first New York

recital early in November, before she starts her season at the Metropolitan. Mme. Sabanieva is under the management of Annie Friedberg.

Griffes Group on Ensemble Work

Three well known soloists comprise the Griffes Group—all-American ensemble which with each year becomes a more popular attraction on concert courses. These soloists are Lucy Gates, soprano; Olga Stoeb, pianist, and Sascha Jacobinoff, violinist. A well known critic recently asked them whether, as individual soloists, they really enjoyed playing together as much as their performance indicated. "What gets me," he said, "is the total absence of the prevailing prima donna tendencies. How do you manage to hide the prima donna in each of you, which through training and individual concert playing has been so carefully fostered?" The artists admitted that it was the rigid ensemble work to which they had subjected themselves that had doubtless turned the trick. "It wasn't easy at first," says sparkling Lucy Gates, "but we have each come to learn that the music is the big thing—and the importance of rendering it with perfect style and taste is more important than we are, and I for one realize that I am becoming increasingly more musically in my work through such training." And her conferees of the Griffes Group echo this sentiment.

Friedberg to Play at Berkshire Festival

Carl Friedberg will arrive in America this month in order to play at the Berkshire Festival, after which he will go on tour until he starts his master classes at the Institute of Musical Art in New York, of which Frank Damrosch is the director. During January and February Mr. Friedberg is booked for fifteen joint recitals. The pianist is under the management of Annie Friedberg.

Klibansky Vacationing in Europe

Sergei Klibansky, who recently closed his first and very successful master class at the Chicago College of Music, has been re-engaged for the next summer season. He will now go to Munich where he will attend the festspiele and will visit Berlin, Dresden, Hanover, and Frankfort to hear his former pupils who are singing at various opera houses. Later he is going to Paris and will return to America on September 30.

Rhys Morgan With State Symphony

Rhys Morgan, Welsh tenor, whose tour is being arranged by Roger de Bruyn, has been engaged for several concerts of the State Symphony Orchestra. Following his New York concert debut at Carnegie Hall, October 6, he will sing for Welsh societies throughout Pennsylvania.

Mme. Cahier to Create New Schreker Songs

Mme. Cahier will sing five new Franz Schreker songs with orchestra accompaniment on September 26 in Berlin, under the direction of Eduard Moerike. Schreker has expressed the wish that these songs be created by Mme. Cahier, which is a decided honor for the American artist.

HOW THEY LOOKED THEN—



CLARENCE ADLER.

This photograph of the well known pianist was taken in Berlin in 1907, when he was just twenty-one years of age. It must be said that Mr. Adler has changed astonishingly little in the seventeen years that have elapsed. Except that his hair, though still abundant, is not quite so redundant as in this picture, it might almost be taken for him today. It was in 1907 that he made his debut in recital and also succeeded Arthur Schnabel as pianist of the Hekking Trio. In addition to his solo playing and teaching, he is still associated with a trio, the New York Trio, with Louis Edlin, violinist, and Cornelius Van Vliet, cellist.

Bonci's Tour

Allessandro Bonci, who is to make a farewell tour of the United States this season, has been engaged for a series of twenty concerts. He will devote a considerable part of his time here to coaching advanced pupils in the art of bel canto.

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Artists Now Booking for 1924-1925

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MARIA KURENKO
HULDA LASHANSKA
ELISABETH RETHEBERG
LOUISE HOMER STIRES

Contraltos:

MERLE ALCOCK
LOUISE HOMER
MARGARET MATZENAUER
MARION TELVA

Tenors:

MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALFRED PICCAVER
ALLEN MCQUHAE

Baritones:

VINCENTE BALLESTER
KNIGHT MacGREGOR
REINALD WERRENRATH
CLARENCE WHITEHILL

Pianists:

ALEXANDER BRAILOWSKY
DAI BUELL
ERNST VON DOHNANYI
JOSEF HOFMANN
NICOLAI ORLOFF
MORIZ ROSENTHAL
MADAME LESCHETIZKY

Violinists:

JASCHA HEIFETZ
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ALBERT SPALDING
EDUARD ZATHURECKY

Cello:

FELIX SALMOND

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Josef Hofmann Discusses Aeroplaning

Josef Hofmann is spending the summer in Switzerland and in flying from one end of Europe to another. To a friend in this country he sends a picture of himself and his secretary standing beside a German aeroplane which he says is "a limousine on wheels, with four very comfortable seats, four windows which can be opened and yet when closed are not drafty, and the whole machine built of dur-aluminum, corrugated. It develops 180 horsepower and easily makes 100 miles an hour."

"This picture," declares Mr. Hofmann, "shows what I have been doing lately. I flew from Paris to London, from London to Amsterdam, and from Munich to Zurich. A sleeper at night and an aeroplane by day is the only way to travel! I love flying! It's great!"

"As to my costume while flying, it is of no importance! Nowadays in Europe one steps into a limousine-aeroplane in full dress and alights—in pajamas! The air traffic over here is perfect. I have crossed the Channel, Paris to London and London to Paris, this summer six times already, besides flying from London to Amsterdam and from Munich to Zurich. Before the summer is over I shall be flying quite a little bit more, for I love it! It looks as if I were developing into quite a skylark!"

Mr. Hofmann will sail for the United States, October 29, on the Majestic, for his first American appearance of the season early in November.

Piccaver to Make London His Home

Alfred Piccaver, the American tenor, who made his American debut last year with the Chicago Civic Opera and who will sing with that organization again this winter, has become so fond of London that he has packed up his furnishings and personal belongings and is shipping them to London from Vienna, according to a report received from the latter city. Piccaver has been making his home in Vienna for the last ten years. His success in London this spring was phenomenal, the English newspapers hailing him as one of the greatest tenors in the world today.

Mr. Piccaver, according to this report, is going to Italy for several weeks before returning to London, and will then sail for America. "I would like to live in America with the rest of my relatives," declared Mr. Piccaver recently, "but everybody lives too fast for me in the United States. I can't stand the pace because I am not used to it, having been away for so long."

"When I went to the United States last year to sing in Chicago and give a concert in my home town, Albany, it was the first time I had been home in ten years, and I was amazed at our people's speed. It all seems so rapid to me. I suppose because I have spent too many years in the comparative quiet and leisure of European life."

Barrie and Karsavina

Leading a host of distinguished admirers of Karsavina, the Russian dancer, in England, is Sir James M. Barrie, and so interested in her did he become that he wrote a play for her called *The Truth About the Russian Dancers*.

How he came to write it is an entertaining story. At one time Sir James was not extraordinarily interested or attracted by the dancing of the Russian ballet, but during the memorable season of 1920, when Karsavina was the hit, and the talk of London, he began to pay occasional visits.

Before long Barrie became a most ardent admirer of the wonderful art of M. Serge Diaghileff and his band of artists led by Karsavina. It was then he decided to write a play about the dancers which should be a tribute and appreciation of their art.

When completed, the author of Peter Pan showed it to Mme. Karsavina, whom he had recently met, and presented it to her as a token of his appreciation for her wonderful dancing.

Karsavina was delighted with it and soon preparations were made to have it produced. It was shown first at the Coliseum with Karsavina in the leading role.

Ivogun in Munich

Maria Ivogun, after her tremendously successful season at Covent Garden in London, returned to her home in Munich in order to spend a few weeks with her mother before starting out again on her concert and operatic tours. While in Munich, however, she was not allowed to rest, but was called upon to appear in her favorite Strauss operas at the beautiful Residenz Theater. There she appeared in, among other roles, *Zerbinetta* in Strauss' *Ariadne auf Naxos*, and scored a sensational success according to the critic of the London Times, who happened to be in Munich at the time. Miss Ivogun is now busy in concerts in Switzerland, where she goes every summer, the end of August, for a number of concerts. Her popularity there is as unrestrained and enthusiastic as in London, Munich and New York, where, in the last few months she has won great ovations.

Harold Samuel Honored

Harold Samuel, the English pianist, who will give two New York recitals—October 14 and 17, at Aeolian Hall—has been created a Fellow in the Royal College of Music, London, in recognition of his services to music and the Royal College. This title is reserved for distinguished musicians, and Harold Samuel is the first concert pianist to receive this honor.

Merle Alcock to Open Season in Vermont

Merle Alcock begins her concert season early this fall, appearing with the Alda Quartet the first week in October,



Photo by H. Fischer

JOSEF HOFMANN

and Mr. Tiffert, his secretary, beside his "limousinean wings."

the first concert taking place in Rutland, Vermont. Miss Alcock is now resting after her strenuous and highly successful season at Ravinia Park, where she not only was one of the popular opera favorites in her contralto roles, but was also one of the most popular in the Monday evening concerts, having been called upon frequently as soloist.

Salmond to be Soloist Five Times With Orchestra

Felix Salmond, the English cellist, will have five appearances with the New York Symphony this season. Mr. Salmond will go on tour with the orchestra, appearing as soloist in Washington on December 9, in Baltimore on December 10, and in Philadelphia on December 11. He also appears as soloist with the New York Symphony twice in New York City—in Brooklyn on March 7 and in Manhattan on March 8. This is the third successive season that Mr. Salmond has been soloist with this orchestra.

McQuhae in Ireland

Allen McQuhae is now in Ireland, resting after his strenuous work in Italy this summer. Writing from his birthplace at Wicklow, Bray County, Ireland, he says: "It may not be as grand as Italy, but it is home to me." He was scheduled to sail on the S. S. Cedric of the White Star Line on September 6 for his early fall engagements in this country.

A Poem to Mabel Garrison

The following poem to Mabel Garrison was written by Clifford Mac Avoy:

There isn't much comparison, between Miss Mabel Garrison
And others of her kind.
Her voice is brightly glittering, without the empty twittering
That irritates the mind.

Arrayed in gay caparison, the charming Mabel Garrison
Wins triumphs with her art,
Not once her spell diminishes, for Garrison her finish is—
And Garrison her start!

Two New York Recitals for Harold Samuel

Harold Samuel, the English pianist, who is to appear at the Pittsfield Music Festival this month, will give a New York recital on October 14, and another October 17.

Louise Homer Stires to Sing in Milwaukee

Louise Homer Stires has been chosen to give the first concert of the season of the Arion Musical Club of Milwaukee, on November 13.

Spalding's Programs

Albert Spalding has made up his program for his early fall concerts and they include many new and interesting numbers. He will introduce to American audiences early



ALBERT SPALDING

on the lawn of his summer estate at Stratford on Avon, England.

in the season the latest work of Castelnuovo-Tedesco, Nocturno Adriatica, which the Italian composer wrote especially for Mr. Spalding. He will also have on his programs some new works of Chabrier-Loeffler and Lili Boulanger, as well as a sonata by Veracini which has been edited by Ottorino Respighi.

NEW ENGLAND CONSERVATORY IN BOSTON ANNOUNCES SCHOLARSHIPS AND PRIZES

Registration Begins and New Attendance Record Is Expected—Laura Littlefield to Sing at Winchendon—Paul Shirley in Europe—Carmela Ippolito to Give Jordan Hall Recital—Heinrich Gebhard Highly Successful as Ensemble Artist—New Edition of Lemare's Andantino

Boston, Mass., September 8.—Registration for the classes and private instruction of the New England Conservatory of Music will begin on Thursday, September 11. One week later, September 18, the academic year will start.

An addition to the list of scholarships available for assignment to talented students of the conservatory who need help is the Maine scholarship, a gift from the Massachusetts Daughters of Maine. It amounts to \$100 and will be awarded to a young man or young woman from Maine.

The several Evans, Langshaw, Baermann, Florence E. Brown and Rebecca F. Sampson prizes will be awarded at the close of the school year as heretofore.

The Endicott prize in competition, offered at the conservatory through the generosity of H. Wendell Endicott, of the board of trustees, will be awarded for a fourth time. They may be competed for by any student registered at the conservatory on or before October 1, 1924. The manuscripts must be submitted on or before April 1, 1925. The prizes at this competition are as follows:

Class 1—\$200 for the best overture or other serious work for orchestra, not to exceed twelve minutes' performing time.

Class 2—\$150 for the best piece for chorus and orchestra, not more than twelve minutes long.

Class 3—\$150 for the best suite or smaller work for small orchestra.

Class 4—\$100 for the best composition for unaccompanied chorus.

Class 5—\$100 for the best composition in the form of a string quartet.

Class 6—\$100 for the best set of five songs or group of pianoforte pieces.

Each of the foregoing prizes entitles the holder to a scholarship in composition at the conservatory during the ensuing year.

The Mason & Hamlin prize of a grand piano will be offered in competition for the sixteenth time about May 1, 1925. Competitors will be members of the conservatory senior class or post-graduate students in the piano department.

Lambda Chapter, Sigma Alpha Iota, will offer a special scholarship of \$150, available for a student already registered or entering the conservatory in 1924-25. Fraternity and sorority scholarships will be available for members of the respective chapters of the Sinfonia, Alpha Chi Omega, Sigma Alpha Iota, Mu Phi Epsilon and Kappa Gamma Psi, the scholarship of the last named founded by Ignace J. Paderewski, an honorary member.

The conservatory orchestra will be organized by Wallace Goodrich, conductor. Candidates for the string section will report for examination on September 26.

FELIX FOX IN DEMAND AS CONCERT ARTIST.

Felix Fox, the eminent pianist, who has been summering at Boothbay Harbor, Me., is due to return to Boston about this time. In his concerts during the coming season Mr. Fox will include several compositions hitherto unheard here.

So successful has this artist been in building his programs that the public has learned to expect a refreshing departure from the usual wherever a Fox recital is announced. Engagements recently booked by Aaron Richmond, his manager, are: Manchester, N. H. (Chaminade Club), February 27; December 10, Boston; October 29, Middlebury College; October 21, Jordan Hall, Boston, on November 20.

LAURA LITTLEFIELD TO SING AT WINCHENDON.

Laura Littlefield, the distinguished Boston soprano and Victor artist, has just been booked for an appearance at Winchendon, Mass., on December 8. Mme. Littlefield returns to this country the middle of September. She is to appear in Jordan Hall, Boston, on November 20.

NEW ATTENDANCE RECORD AT N. E. CONSERVATORY.

The attendance at the conservatory last season reached the unprecedented total of 3,596. A notable feature, as in several recent years, was the large enrollment from foreign countries and the insular dependencies of the United States. Students in 1923-24 came from the following: Albania, 1; Armenia, 1; Bermuda, 1; British North America, 32; British West Indies, 2; Brazil, 1; Bulgaria, 1; China, 11; Colombia, 1; Denmark, 1; England, 1; Greece, 2; Hawaii, 2; India, 1; Ireland, 1; Japan, 2; Korea, 1; New Zealand, 2; Norway, 1; Panama, 1; Philippine Islands, 1; Porto Rico, 7; Portugal, 3; Russia, 1; Sweden, 4; Turkey, 1. Of the American State, Massachusetts, of course, led in attendance, contributing 2,902 students. From Maine came 76; New Hampshire, 53; Vermont, 23; Rhode Island, 39; Connecticut, 24.

PAUL SHIRLEY IN EUROPE.

Paul Shirley, who has gained prominence as an authority and soloist on the viola d'amore, is spending the summer in Europe with Mrs. Shirley and his two boys. It is the first time in twelve years that Mr. Shirley has had an opportunity to visit with his old mother in Germany since he left to become a member of the Boston Symphony Orchestra. Besides being a member of that celebrated organization, Mr. Shirley is largely responsible for the Musical Services of Worship, which are held in and around Boston, and he has given more than 700 church concerts with some of the leading musicians in New England, participating many times with his favorite instrument, the viola d'amore. As a virtuoso on that instrument, Mr. Shirley has earned for himself an excellent reputation, not only as an executant, however, but also as a writer, as he qualifies to rank as an authority. His Study of the Viola d'Amore has been termed "the best book of its kind in existence," while the author's Right Hand Culture is to have its fifth edition and to be republished in Europe.

Before Mr. Shirley left for Europe he appeared twice



HEINRICH GEBHARD.

as soloist with the viola d'amore at the Boston Symphony "Pop" concerts, and was the recipient of no little praise.

CARMELA IPPOLITO TO GIVE JORDAN HALL RECITAL.

Of unusual interest will be Carmela Ippolito's first public violin recital, October 31, in Jordan Hall. She has already appeared as soloist with the Boston Symphony Orchestra and has concertized extensively through New England. In 1921, while temporarily in New York, she captured the highest honors at a contest in Aeolian Hall. She is a pupil of Charles M. Loeffler, and, more recently, a prize pupil of Cesar Thomson. This summer she was also prize pupil at the Chicago Musical College. Aaron Richmond will manage her recital.

HEINRICH GEBHARD HIGHLY SUCCESSFUL AS ENSEMBLE ARTIST.

Heinrich Gebhard, the deservedly popular pianist, has often given convincing proof of his versatility as an ensemble artist. Thus, when Pierre Monteux and the Boston Symphony Orchestra produced De Falla's Nights in the Gardens of Spain last season, Mr. Gebhard played the solo part at the performances in Boston and New York. Reviewing the New York performance for the Herald-Tribune Lawrence Gilman wrote: "Mr. Gebhard, who is heard far

(Continued on page 45)

The Cleveland Institute of Music

ERNEST BLOCH, director

FALL TERM OPENS OCTOBER 1

MUSICAL EDUCATION is not confined to the study of an instrument. Not every one has the talent or the desire to become a great composer or virtuoso. Many study music for its cultural value and for these the Institute has provided classes in all branches of musical education.

THE FACULTY. In selecting his teachers Mr. Bloch has looked for more than technical brilliance, demanding the soldier qualities of experience and musicality. He has built up an earnest and gifted faculty, each member being endowed with marked individuality. Andre de Ribaupierre, Beryl Rubinstein, Nathan Fryer, Victor de Gomez, John Peirce, Roger Huntington Sessions are just a few of the outstanding names on Mr. Bloch's staff.

REGULAR COURSES. Standardized courses and standardized text books are both conspicuous for their absence in the curriculum as planned under Mr. Bloch's direction. The result is that teachers cannot lean on outlined courses but must give of themselves, and pupils cannot lean on text books but must use their minds as well as their fingers in mastering their instrument.

In addition to the study of an instrument or singing the regular courses embrace Theory, History of Music, Ensemble and Music Appreciation.

PRIMARY DEPARTMENT. The Institute is not a finishing school. The smallest children from five to ten years old are given the same careful training as are the advanced students. People who believe that the mediocre teacher is good enough "to begin with" commit an error. The beginning is the real foundation and beginners at the Institute are given substantial grounding in the rudiments of music before approaching the study of an instrument.

ENSEMBLE ranks as a major subject in the opinion of experienced artists and is studied at the Institute as seriously as Ear-training or Theory. In addition to many instrumental and vocal ensemble classes under the direction of different teachers this phase of musical education reaches its highest point in the String Orchestra and Chorus. Both of these groups are composed of teachers and students and are under the direction of Mr. Bloch himself.

A LABORATORY SCHOOL. This name is much more fitting for the Institute than the term conservatory. The Institute is actually a workshop where students learn music from their experiments with sound and rhythm. In the composition classes under Mr. Bloch the student's effort, whether it be for piano, strings or voice, is tried out before the class, performed, analyzed, criticized and improved.

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MUSICAL COURIER

September 11, 1924

CINCINNATI NOTES

Cincinnati, Ohio, August 30.—Plans are now being completed for the regular season of the Cincinnati Symphony Orchestra, and the fact that Director Fritz Reiner has returned to the city gives more vim to the movement. Mr. Reiner is much elated over being "back home" for he now considers Cincinnati to be his home in deed and fact. That he made such a fine impression recently in New York, when he appeared as conductor at the Stadium concerts, has not marred his interest in local affairs. He will soon be busy on his programs for the coming season and there is every reason to feel that these concerts will meet the demands of the most critical.

The annual announcement of the Cincinnati Symphony Orchestra Association will be sent out about September 15 and in this booklet there will be much of interest for those who are eager to attend.

On account of the large number of new students enrolled for the forty-seventh academic year of the College of Music, it has been necessary to secure four additional teachers. The regular faculty will be retained this year also. There have been a number of improvements made in the institution since the summer, and all will be ready for the opening on September 1. Adolf Hahn, director of the college, has returned from his vacation, as has Albino Gorno, dean.

De Pachmann will give a concert here in October at Music Hall.

There will be a series of chamber music concerts again this season by members of the Cincinnati Symphony Orchestra. The members of the quartet are Emil Heermann, concert-master of the orchestra; Sigismund Culp, violin; Karl Kirksmith, first cellist, and Edward Kreiner, violinist.

Adolph H. Stadermann has returned home from Cleveland and Boston.

Nicholas Medtner, pianist, will be one of the soloists with the Cincinnati Symphony Orchestra during the coming season.

For the children's concerts, to be given by the Cincinnati Symphony Orchestra, Thomas James Kelly will again act as interpreter, as he has in the past several seasons.

A number of visitors, passing through the city, have called at the Cincinnati Conservatory of Music, to visit with Bertha Baur, director. Among those who recently called were Edward Idolor, violinist, who has been spending some time teaching at a summer school of music on the coast of Alabama. Another visitor was Henry Zoellner, a member of the St. Louis Symphony Orchestra last winter as viola player.

Max Rosen has been engaged as soloist for the Cincinnati Symphony Orchestra and will be the first violin soloist of the coming season.

Italo Picchi, basso, appeared as soloist at the 321st concert to be given under the direction of Mr. and Mrs. William H. Dunning, on August 20. He was assisted by the School of Music.

Prof. L. Marvin, director of the Marvin School of Popular Music, has returned to Cincinnati after a vacation enjoyed in Colorado.

Maynard to Direct Functions at Roosevelt

Martha Maynard has been engaged to organize and direct the social functions for the new Roosevelt Hotel in New York. It was Miss Maynard who in 1913 organized and managed the civic orchestra which gave symphony concerts in Madison Square Garden until America's entrance into the war. Under the patronage of the French Government, she organized and was executive secretary of L'Union des Arts of the Franco-American Association for Musical Arts. Miss Maynard also has won recognition arranging benefit concerts. She recently toured the country in the interests of the Vanderbilt and last summer was manager of the associated Vanderbilt enterprise, Hill Top Inn, in Newport.

Money Talks!

Money talks—sometimes it even screams, as in the case of the offer said to have been made to Alice Gentle by a vaudeville manager. "We will give you forty weeks at \$3,000 per week," said the vaudeville manager, and La Gentle responded much in the manner of Eliza of the English ballad. "First she said she wouldn't, then she said she couldn't, and then she said, 'Oh, well I'll see.'" Result—Alice Gentle sang for one week, in vaudeville in San Francisco, just to see."

Haggerty-Snell's Interesting "At Home"

On August 31, Mme. Ida Haggerty-Snell, New York teacher of singing, entertained a large number of guests

at her studio, 1425 Broadway. The musical program was furnished by her pupils, Dorothy Barlow, Catheryn Downey, Flora Lipsher, Laura Thompson, Mme. Milly Arra, Mrs. Martha Thompson, John Hillbrook, Jack Trissalt, and Elizabeth Clark. The accompanists were Emma Taddiken, Elizabeth Duffy and Bertram Miller. Following the rendition of the musical numbers, which were greatly enjoyed by all, Mme. Haggerty-Snell served refreshments.

Beryl Rubinstein Enjoys Vacation

"I have been to Mr. Paderewski's house twice," writes Beryl Rubinstein, instructor of piano of the Cleveland Institute of Music, from Clarens, Switzerland, "on the first occasion for tea informally—that was really the nicest—and the second time to attend the fete of St. Ignace, an annual affair."

"Paderewski was charming. He is really as a great man ought to be, simple and unassuming. And somehow or other the conversation never seemed to have as a subject himself."

About one hundred and fifty people attended the fete, and Mr. Rubinstein declares Paderewski a brilliant host, managing to spend a little time with every one, and pouring wine "with his own august hand."

Mr. Rubinstein has left for England after a visit in Switzerland, which he found the nicest part of his European trip so far. As he wrote, he said that the Rhone valley opened directly before him, and across the lake were the Alps. "It's simply enchanting," he said.

Mr. Rubinstein had an opportunity to visit Andre de Ribaupierre, also of the Cleveland Institute of Musc', who

Texas Will Pay \$1,000 for State Song

The following interesting announcement has recently been made by Hon. Pat M. Neff, Governor of the State of Texas:

Texas should have a State song. Too long has this matter been delayed. Long ago we should have had a State song by and through which our people could voice in unison the deathless history, lofty ideals, and glorious destiny of our commonwealth. I believe that every loyal and patriotic Texan would readily acknowledge the wisdom and significance of the adoption through our Legislature of a State song that would properly symbolize our matchless history and our State's growth and glory.

For the purpose of giving impetus to such a movement and with a hope of obtaining the most beautiful and appropriate State song possible, I hereby offer, with the aid of a few generous friends, a prize of one thousand dollars to the person who composes a song that will meet with the approval of a specially appointed music committee and that will thereafter be adopted as a State song by the Legislature at its next session. The prize is to be payable only upon condition of the acceptance of the song by the Committee, and its later adoption of a Texas State song by the Legislature that meets in January, 1925. All songs must be sent to the governor's office not later than December 1, 1924. I trust that many songs will be submitted and that the one finally selected will, through all the years to come, in peace and in war, inspire the people of Texas with the loftiest ideals of patriotic service to their States.

Yours respectfully,
PAT M. NEFF,
Governor.

Sundelius Concerned with Sincerity of Her Musical Message

In Warren, Pa., where Marie Sundelius gave a recital, an interview with the Metropolitan singer appeared in the Warren Mirror, which read in part as follows: "From the role of a modest young singer with no histrionic ambitions or experience to that of one of the best liked sopranos of the Metropolitan Opera Company is certainly a far cry, and what might also be termed a distinct achievement. But Marie Sundelius does not dwell on this phase of the question. What to her seems uppermost is the constantly recurring thought is this: 'Am I working and realizing even in a smaller measure the artistic ideals embodied in the creation thus entrusted to my care? Am I giving the best that is in me to give?'

"Conscientious to a fault, the young Swedish-American singer, with all her northern heritage from the land which gave us Jennie Lind and Christine Nilsson, is ever and always more concerned with the sincerity of her musical message than with the personal adulation following, as Mme. Sundelius feels rightly that the greatest reward the striving artist may secure comes with the subtle understanding created between audiences and singer. With that as a foundation all else must follow."

Stella DeMette and the "Bob"

The following interesting item appeared recently in the Cincinnati Times-Star:

"With the battle over bobbed hair still raging vigorously, it may be of interest to note that this style of coiffure has finally reached the ranks of grand opera stars. Stella DeMette, celebrated mezzo-soprano, who is giving a splendid interpretation of the title role of Carmen at the Zoo this week, is, if not the first, at least one of the first grand opera stars to sacrifice the conventional long tresses for the straight boyish bob."

"It was not so much a question of style or of looks as of downright comfort and convenience," declared Miss DeMette, who is an American girl with the typical American girl's love of freedom and belief in individuality.

"Why should it be any more undignified for an artist to wear bobbed hair than for anyone else?" she inquired. "The way I wear my hair off the stage has nothing to do with my work on the stage. Moreover, most of the roles I sing require special wigs anyway. Goodness knows, the discomforts of make-up are sufficient to entitle the people of the stage to all the relief and ease obtainable during their leisure hours, and I find bobbed hair a most practical and convenient style."

Samoiloff Studios Re-Open September 15

Lazar S. Samoiloff will resume teaching at his New York studios on Monday, September 15.

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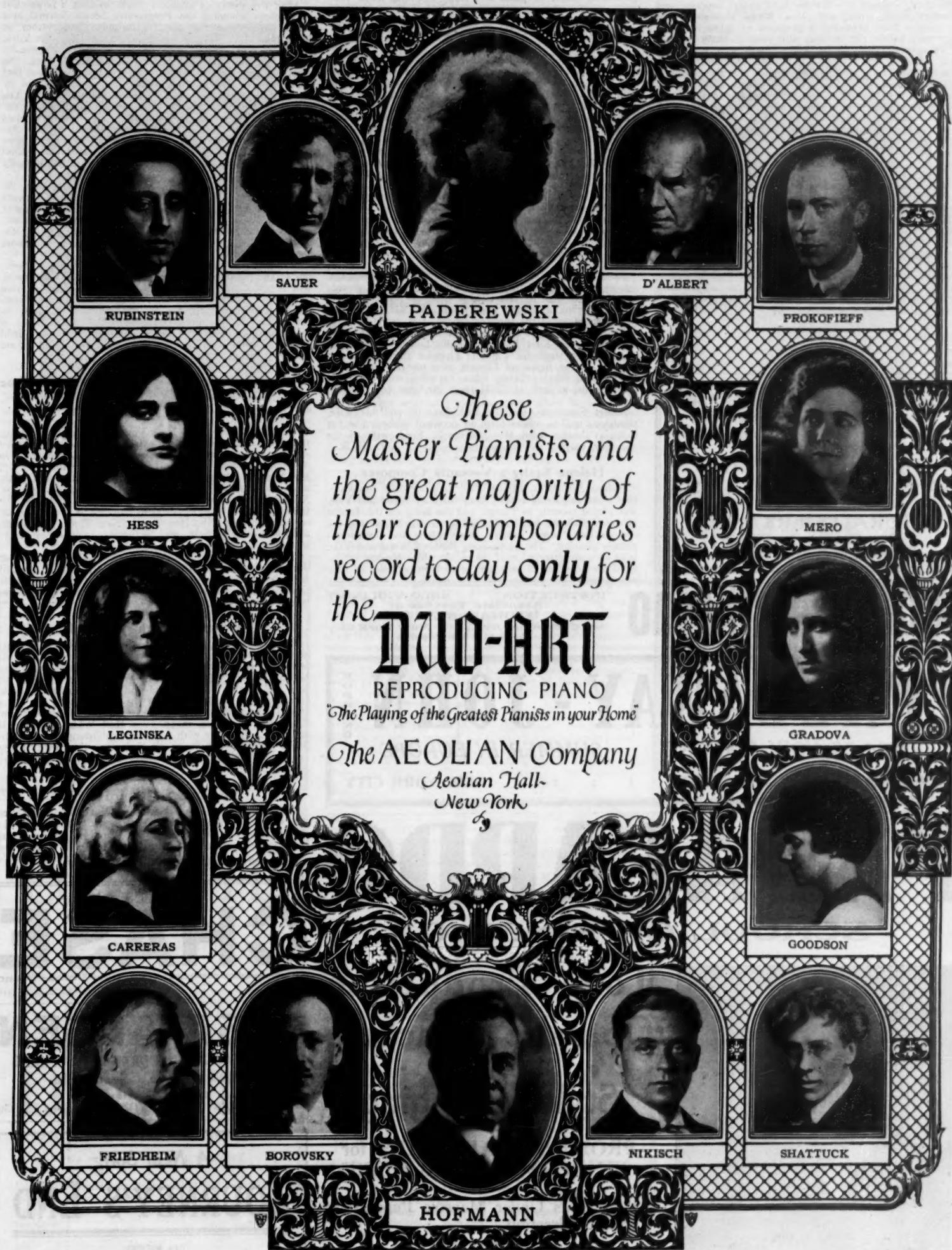
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MUSIC IN NORWICH, N. Y.

JOHN PRINDE SCOTT CONCERT

Norwich, N. Y., August 24.—That Norwich is musically on the map was demonstrated by the highly enjoyable concert given August 19 by John Prindle Scott, composer of many popular, sacred and secular songs, in the high school auditorium, assisted by Marian L. Palmer, soprano, and Theodore Fitch, tenor, with Mrs. James Montgomery at the piano. They presented a program of seven numbers, augmented before the evening was over to many more.

The opening duet (from *Elijah*) was well sung, Mr. Fitch following with songs by modern composers, which were beautifully rendered; especially was this the case with Elgar's *Pleading*. Miss Palmer shone in Henschel's *Spring*, with its dainty "cuckoo" calls, and gave Scott's *The False Prophet* charmingly, the composer accompanying her. The dramatic instinct, so highly developed in tenor Fitch, came to the fore in Schumann's *Two Grenadiers*, and the last group of songs by Scott, who accompanied, brought the tenor rounds of applause. He sang with fine spirit and impulse. A pretty incident occurred here the audience rising to greet the composer. Miss Palmer gave a group of children's songs by Lehmann and others, in a bewitching juvenile costume, in which her arch action and facial expression were altogether delightful.

The program closed with the duet for soprano and tenor from *Madam Butterfly*, in which the singers attained a fine climax. Excepting for Scott's own songs, Mrs. Montgomery played all the accompaniments with sympathetic style.

Preceding the music, Mr. Scott addressed the audience, alluding humorously to hygones days, when he was a schoolboy in the old high school; both his and the two singers' ancestors were Norwich people.

ROOSEVELT AS GUEST

Theodore Roosevelt, Assistant Secretary of the Navy, was guest of honor at the annual members' dinner given

by the Norwich Chamber of Commerce at the Canasawacta Country Club, August 20, when music formed an important part of the evening's doings. Messrs. Mellin and Gilladatt, of the Lackawanna force, sang solos with fine natural voices, Esther Murphy playing their accompaniments. F. W. Riesberg led the general singing, Sam Partilla and son furnishing music of piano and traps. Several noted railroad officials were also guests, and it was proven that at least one Roosevelt can sing, for this particular "Teddy" raised his voice in the old-time songs.

NOTES

Hilda Rocks is a young senior in the high school and has a soprano voice of much promise. Not long ago she was heard and enjoyed in *Tosti's Goodbye*, which she sang with much expression and spirit. It is said that she also whistles effectively.

Chautauqua week was a fine success. Knight MacGregor, baritone; Edna White's Trumpeters; Nicolai Zedeler, cellist, and the National Male Quartet were the musical principals. The week following his Norwich recital, Mr. MacGregor and a party of automobile drivers narrowly escaped death, their engine stalling on a railroad track. They jumped in time, and the car was demolished.

John Prindle Scott entertained visitors from Kansas City and New York at his summer home, The Scottage, not long ago, the host providing endless joy by his witty comments. His fortnightly "Sings" are attended by hundreds from the vicinity of MacDonough, which is way up in the hills, twenty miles from the county capital city of Norwich.

Sarah Mason, director of music in the public schools, was recently married to Maurice Curnalia; he is a prominent business man of this city.

Sadie Quinn, a former pupil of F. W. Riesberg, spent six weeks attended the summer school of music at Albany. Other Riesberg pupils of prominence here are Vera Reniff, organist of the First Baptist church; Louise Walker, organist of the Methodist Church; Florence Bartlett, former organist of the Episcopal Church, now married; and Inez V. Johnson, Shirley Bates, Edna Vermilye who are from other towns, as well as C. Herbert McAhan (of Lincoln, Neb.).

Albert Smaldone, violinist and director, and his wife, pianist, as well as others form an excellent orchestra at the Colonia Theater, with Mrs. Adrian E. Ford, wife of the manager, playing the saxophone.

F. W. R.

Helene Saxby a Versatile Composer

Helene Saxby, of Tampa, Fla., is a versatile composer. Her piano and string sextet, *Song Birds of Wood and Vale*, was played recently in Tampa, and the critic on the *Tampa Morning Tribune* had the following to say regarding the composition: "Mme. Saxby's compositions are always unusually pleasing. The name, *Song Birds of Wood and Vale*, is an accurate description of the music, which consists entirely of bird motives so arranged as to form a series of tone

pictures embodying a little story of events in bird life with a tragic episode. The ending is, however, happy. Mme. Saxby, composer of the bird sextet, was accorded quite an ovation at the conclusion of the program."

Mary Wildermann's Season Opens

After five weeks of intensive work coaching a large class of teachers attending the Progressive Series Normal held under the auspices of the Philadelphia Conservatory at Jenkintown, Pa., Mary Wildermann returned to New York, where without even a brief vacation she has formally opened the institute which she founded and directs. So great has been the interest in the course being followed that the enrollments are already heavy, and it is expected by the end of September all the classes will be filled. The classes in theory, harmony, history, sight reading and ensemble are free to enrolled students. This institution uses exclusively for these classes the text edited by the Art Publication of St. Louis, and is the work of such famous pianists as Leopold Godowsky, Josef Hofmann, Emil Sauer, Arthur Edward Johnstone and other internationally known authorities.

Saturday, August 30, Miss Wildermann granted the urgent request of the WOR broadcasting station at Newark and gave a delightful program. October 24 she will appear as piano soloist for the benefit of St. Michael's Home, Mt. Loretto, Staten Island, at the Colosseum, Port Richmond. She is also booked for an appearance in Baltimore some time during the winter.

Saturday afternoon, September 13, Mary Elizabeth Steele, the seven-year-old pianist and pupil of Miss Wildermann, will be the feature on a program to be broadcasted from the WOR Newark station. Another pupil, Yetta Santoracic, will accompany her brother, Samuel, violinist, on the same radio program. Great interest is being shown in the forthcoming recital of Mary Elizabeth Steele to be held during November in Curtis Lyceum of the Staten Island Academy, St. George.

Myra Hess Back in New York Christmas Time

Myra Hess will be back in New York at Christmas time, and is booked to open her fourth American concert tour as soloist with the New York Symphony Orchestra on December 28. Her first New York recital will take place January 3, immediately after which she starts an extensive concert tour. Her bookings so far include concerts in Atlanta, Ga.; New Orleans, La.; Columbus, Cincinnati and Mt. Vernon, Ohio; Lincoln, Nebr.; St. Paul and Duluth, Minn.; Kansas City, Mo.; Boston, Haverhill and Wellesley, Mass.; Dobbs Ferry, New York City and Buffalo, N. Y.; Baltimore, Md., and Pittsburgh, Pa. Annie Friedberg already has booked Miss Hess for six New York appearances, and the number probably will be increased to ten before the season ends.

Prior to starting for America Miss Hess will tour through England, Scotland and Holland. She is booked for about thirty-five concerts, beginning September 16. Owing to her many engagements, the pianist has had to refuse a tour through Germany, Italy and Spain.

A New Song by Sydney King Russell

A new song just from the press of Enoch & Son is *Journey's End*, by Sydney King Russell. This is not Mr. Russell's first song, but it is perhaps the most interesting thing he has written. The love song of one who has lost his way and finally reaches home and heart's desire at dusk, "ere the great dark begin," as the poem has it, this song should have a strong appeal for the concert artist's program. The poem, a classic, is by John Hall Wheelock, who is connected editorially with Scribner's publishing house. Published in three keys, *Journey's End* meets the range of any voice, and undoubtedly will repay the thinking artist who gives it consideration.

Sundelius to Return Soon

A letter from Marie Sundelius in Harrison, Me., states that she is returning to New York soon. "And how I do hate to leave this lovely place," she writes. Mme. Sundelius has been combining work with play during the summer by arranging and studying programs for her coming season's activities.

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Photo by Harris & Ewing

Worcester Festival Announcement

The sixty-fifth annual festival of the Worcester Country Musical Association will take place in Mechanics Hall, Worcester, Mass., October 6-10. Henry Hadley has been chosen as conductor, and in addition to the festival chorus of 350 voices, there will be an orchestra of sixty musicians from the New York Symphony Orchestra. Of course artists of the first rank have been secured as soloists, including three members of the Metropolitan Opera Company.

For the first program on Wednesday evening, October 8, the principal work will be Brahms' German Requiem. The first part of the program will consist of Wagnerian selections by the orchestra, the women's chorus and two soloists, Mabel Garrison and Clarence Whitehill, both of the Metropolitan Opera Company. Miss Garrison's beautiful soprano voice already has won her numerous admirers in Worcester, and her reappearance there is being looked forward to with great interest. Mr. Whitehill's reputation in opera and concert is so well known throughout the country that Worcester will greet him with enthusiasm. For Thursday afternoon a symphonic program has been arranged, and as an added attraction, Hans Kindler, the eminent cellist, will appear as soloist. Mr. Kindler has thousands of admirers in Worcester, for he appeared there at a previous festival and completely won his audience. At the Thursday evening concert Henry Hadley's Resurgam will be given for the first time in Worcester. This is Mr. Hadley's latest choral work, and it has been conducted by him with great success in Cincinnati and London. Of interest in this work is the fact that one number is sung by children alone. The miscellaneous program which will precede the choral work will be given by Inez Barbour, a gifted soprano who sang in the London performance of Resurgam; Nevada Van der Veer, the possessor of an unusual contralto voice of great beauty; Theo Karle, an exceedingly popular tenor and one who has been heard in



HENRY HADLEY

Worcester before; and last, but by no means least, William Gustafson, that sterling basso of the Metropolitan Opera Company, who will be heard on this occasion for the first time in Worcester.

The second symphony concert on Friday afternoon, October 10, will be the occasion for presenting Leo Ornstein as soloist. Mr. Ornstein has won for himself an enviable reputation as a pianist, and his "modernistic" compositions have been the cause of much discussion in the musical world. Friday evening will be Artists' Night, featuring Mabel Garrison and Theo Karle as the soloists. There also will be a choral number unaccompanied and selections by the men's chorus.

René Pollain will again be associate conductor of the festival, Mrs. J. Vernon Butler the accompanist, and Walter Edward Howe will prepare the notes for the program book.

Third of Regneus Summer Series

The series of recitals by Regneus artists, which is a feature of the summer music season in Raymond, Maine, is well under way, and the one just given by Henry Clancy, tenor, of Fitchburg, Mass., was as fine an exhibition of legato singing as one is likely to hear. The ease with which he sang throughout a large compass gave evidence

of knowledge of his art. Beautiful tone, fine phrasing and musicianly readings, make Mr. Clancy's singing far above the rank and file of concert tenors, and his splendid rendition of Mendelssohn's Sorrows of Death and Coleridge Taylor's Onaway, Awake, Beloved, from Hiawatha's Wedding Feast, stamped him unmistakably as one of our finest oratorio tenors. Here is solid dependable work, and both the artist and his instructor had cause for great satisfaction. Again the audience of musicians was roused to a high pitch of enthusiasm and duly honored the fine artist.

Peralta's Carmen Highly Praised Again

Frances Peralta had great success in her guest appearances as Carmen recently in St. Louis. At her third performance there was an audience of 9,000 people, and the appended excerpts from the Daily Globe Democrat speak for themselves:

"By her presentation last night of the title role in Bizet's masterpiece, her third essay in our brief but wonderful grand opera series in the Municipal Theater, Frances Peralta, the American-born prima donna, approached every asserted and implied standard of Metropolitan Opera. Not since the great days and nights of Emma Calve has there been heard in St. Louis such vibrant and inspiring song as this handsome young cantatrice gave us. All the familiar but always impressive arias, one after another, were sung with ease and freedom, with fine but unobtrusive self-possession, the singer's voice without the use of the ampli-



FRANCES PERALTA

most thankful roles in the realm of grand opera she will never strain the role's sensual appeal. Her music will afford the needed warmth of passion. She will henceforth let the tonal design of the immortal composed speak or stick out a heavier accent with whatever of declamation the author of the book and his later librettists may have intended. Peralta has it in her power, as listened to last night, to make Carmen pre-eminent in her repertory, and how well and favorably this augurs for her future may be summed up in the almost achieved prospect held out by the success of Guy Golterman's brief but scintillatingly brilliant undertaking this week at our own civic grand opera house, otherwise known as the Municipal Theater."

Kriens to Reopen Studio September 22

Christiaan Kriens, founder and conductor of the Kriens Symphony Club, will reopen his New York studio on Monday, September 22. He has enrolled a large number of new pupils, and again will bring out several artist pupils in recital this season. On November 15, Gertrude Rehbolz, an artist pupil of Mr. Kriens, will give a recital in Carnegie Hall, and later in the season Fred Lackner, Salvatore Manetto and Josef Toft will appear in their own recitals. Thursday, October 2, the Kriens Symphony Club will resume weekly rehearsals in the Great Hall of the City College. An interesting season is planned for the orchestra. There will be several concerts and many manuscript compositions by American composers will be brought out. Applications for membership may be made to 303 Carnegie Hall, New York.

D'Archambeau Brothers Summertime in Belgium

The two D'Archambeau brothers, Iwan and Felicien, respectively cellist and violist of the Flonzaley Quartet, have spent most of their summer vacation at the beautiful country home of Iwan, at Francorchamps, Belgium. This little spot, which is near Spa, resembles somewhat the beautiful resorts in Maine. There they had the pleasure of playing host to a number of musicians, among them Maurice Dambois, cellist, and Eugene Ysaye, violinist, whose visits were occasions for meetings of all the neighboring musicians and for a great deal of playing. This is a great hobby of Ysaye.

Trabilsee Artist in Recital

Rita Hamsun, popular dramatic soprano and artist pupil of Tofi Trabilsee, gave a private recital at a meeting of the Writers' Friendship Club at the Waldorf Astoria on the evening of August 9. Her enjoyable program included the Visi d'arte aria from Tosca; an aria from Die Freischütz, and Ritorno Vincitor from Aida. She was in excellent voice and won great admiration. Miss Hamsun was asked by a number of the members to include the above selections in her Radio concert on September 9, when she sang from station WJZ.

"Nothing But Praise" for Easton

"Criticising Easton is difficult," wrote Herman Devries in the Chicago American recently, "because there is nothing but praise to pen. The axiom says: 'Happy nations have no history'; paraphrased, we make it, 'Good sopranos have no criticisms.' And Glenn Dillard Gunn wound up a recent review of Easton's performance in Tosca with this sentence: 'I have never heard the part better sung.'

Novaes Booked for Cedar Falls

Among the many important college engagements booked for Guiomar Novaes by Loudon Charlton is a recital on November 20 with the Iowa State Teachers' College, Cedar Falls, Iowa.

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Leon Benditzky Interviewed

Leon Benditzky, the distinguished Russian pianist, accompanist, pedagogue and coach, of Chicago, a graduate of the Imperial Conservatory in Petrograd, and pupil of Mme. Anna Essipoff-Leschitzky, was interviewed recently by a representative of this paper and said the following:

"I cannot complain of the lovely reception I have received in Chicago ever since I settled in the Middle West metropolis. As already recorded in the MUSICAL COURIER,



From a portrait by W. Rabichev
LEON BENDITZKY

I have officiated at the piano for the following artists: Jascha Heifetz, Toscha Seidel, Michel Piastro, Titta Ruffo, Mattia Battistini, Joseph Schwarz, Paul Kochanski, Joseph Borissoff, Arturo Bonucci, Nina Koschetz, Miron Poliakin, Thelma Given, Jacques Gordon, Alice Nielsen, Ivan Stechenko, Thalia Sabaniewa, Joseph Bobrovich, Josef Rosenblatt, Isolde Menges, Ruth Ray, Ruth Breton, Cecile Hansen, Esther Dale, Sascha Culbertson, Sylvia Lent and Georgette LeBlanc.

"As piano soloist, I have also been well received and have played at many private receptions and also publicly. For this season I am arranging an entirely new program, which, as heretofore, will consist of many numbers of the modern Russian school.

"Pupils have come to me from nearly every state in the Union; thus my time is well occupied and I want to thank all my staunch friends for the nice things they have said about me. Friends are necessary in the musical life of an artist, as, though they say every knock is a boost, I much prefer to have nice things said about my work than otherwise! I must say that all the artists I have played for have been very kind to me and never think of taking another accompanist when they come to Chicago. I am also thankful to all the critics in this country. Wherever I have played, they have been most complimentary and I believe those notices were in a way responsible for the large enrollment in my studio. The gentlemen of the press can surely make an artist or they can hurt one, and the press

notices I have received have also helped me considerably in getting more dates as soloist, as well as accompanist. I read my notices and feel elated when they are good. Some artists say they don't read the papers. I have not as yet met one who, the morning after his recital, did not get up early and before breakfast read the reviews given him by the critics. Chicago is a wonderful city. They say that in the next ten years it will have a population of ten million. Think what it will mean to us musicians! We should turn down dates and pupils in the next few years. Although I am very busy, I have not as yet turned down any dates but with two exceptions, which were independent of my own will. Two well known singers appeared in Chicago on the same day. Both wanted my services and I had a very difficult time in choosing which to play for as both were excellent artists. No, I don't take a vacation. I have no time to take one. I am young and strong; I find Chicago a splendid summer resort and have the lake at my door. If I want to hear opera, I go to Ravinia. I play golf and practise for the coming season. What else could I do at

a summer resort? Be eaten by mosquitoes and have the discomfort of poor hotels? No, I stay right here at home and enjoy my summer immensely."

Vera Curtis to Introduce Beloved

Vera Curtis sang at the Sunday Night Festival on the Steel Pier at Atlantic City on August 22. After her first programmed number she was obliged to give three encores. Immediately after the concert Miss Curtis was engaged for the last concert of the season, on Sunday night, September 14. The feature of her program will be a new song, Beloved, by Rhea Silberta, still in manuscript. This will be the first performance anywhere of this song.

Frances Robinson-Duff Holds Summer Term

Frances Robinson-Duff, who specializes in preparing people for the stage, recently closed a successful summer term at her New York studios. Her pupils included singers, actors and public speakers.

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By GEORGE B. NEVIN

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George B. Nevin has again rung the bell with a Christmas cantata, "The Incarnation." It sings from the first to the last page and not only does the theme line sing, but the inner parts have something to say as well.

The first movement "While all things were in quiet silence" establishes a reverent opening mood and concludes with a verse of the ringing old carol "Wainwright." The second movement is a splendid chorus for male voices excellently wrought. Probably the outstanding movement is the "Reading of the Scrolls," in which we have a fine duo for basses, a brace of short solos, and a cantabile chorus. There is also a virile setting of "We Three Kings," for male voices, a lovely expression in "Sleep, Holy Child" with the soprano singing the air and many an effective humming bit under her, and the whole is brought to a strong climax with a recapitulation of "Wainwright" and a maestoso chorus.

For the choirmaster looking for a work that will have immediate appeal both for his choir and for his congregation this Christmas cantata by George B. Nevin is it. Do your Christmas shopping early and get a copy now; you won't regret it.—HARVEY B. GAUL in the *Pittsburg Post*.

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Ansseau in Brussels

[Written by the editor of *Dernière Heure* of Brussels, and translated by René Devries for the MUSICAL COURIER.—The Editor.]

Kind, modest, such is Fernand Ansseau, first tenor of the world, worthy follower of the unforgettable Caruso.

When yet under the spell of the triumphal success that he won last Wednesday evening at La Monnaie in Herod-ade, Ansseau received us. His kindness made us feel at home. Answering all our questions, he was willing to tell us of his great success in America.

"I have spent only four months in Chicago and Boston, but the triumphant reception I have received there will live in my memory as one of the sweetest moments in my life. It is with the Civic Opera in Chicago, at the Auditorium, that I have made my debut in the United States. I have

sung there all the classical roles of my repertory and have sung, with Muzio, Monna Vanna, by Fevrier. It was as Prinzivalle that I made one of my greatest successes there."

This being said, the famous singer turned around to his piano and let me admire the picture of the celebrated songstress, Mary Garden, on which was written "Fernand Ansseau le plus grand entre tous! Admiratio infinita." (Fernand Ansseau, the greatest among all of us. Unlimited admiration).

"It is with Mary Garden, wonderful in every role, that I have interpreted Don Jose in Carmen and Julien in Louise. It is also in Chicago that I have had the great joy of hearing and knowing the famous Russian basso, Chaliapin, also Claudia Muzio, and the great singer, Mme. Galli-Curci."

"What about the American public?"

"Very enthusiastic and very amiable, but also well learned. It was not easy for me to make good in Chicago, as I was taking the place of Lucien Muratore. I believe, however, that the public was satisfied, since I am re-engaged. I will go back to America next October and sing again in Chicago and in Boston, singing, again in Italian, Canio in Pagliacci. I am also signed to sing in Washington. Soon after my return to Europe I will sing in Monte Carlo and probably at Cannes and at Nice."

"And here in Brussels, you would not like to come and sing again?"

"I love my country," answered the celebrated tenor. "It is therefore easy to tell you that I come back here always with a greater joy. I thought I could not sing at La Monnaie this year and I was happy to do it for a cause as worthy as the Dispensaire des Artistes."

"You will leave us soon?"

"Yes, tomorrow I am leaving for Monsanville. I have, over there, a nice little villa on the banks of the Meuse. I will rest there, and believe me I need it after all those trips. Three months in America are equivalent to six months of work in Europe. I will sing Romeo, in Romeo and Juliet, in August at the theater at Ostend. Then during my vacation, I will study the part of the tenor in L'Amore de Tre Re. It is a very beautiful opera. I will, of course, sing it in Italian. I will sing, also, in Chicago, Werther, so you see, I have more work before me, but, I love it."

Klibansky Praised by President of Chicago Musical College

Sergei Klibansky, vocal teacher of New York, received the following letter of appreciation from Felix Borowski, president of the Chicago Musical College, after completing his first master class in Chicago:

Chicago, July 31, 1924.

My Dear Mr. Klibansky:

Before you leave for the East, I take the opportunity to let you know how admirable your work has been during the period of our summer Master School. The finished and artistic singing, which I have heard from your students, is clearly a reflection of your own singing, which recently I had the pleasure of hearing. The warmth of feeling and the delightful quality of tone, which characterized your interpretation of the several works which you sang for me, were a joy to hear.

Very sincerely, FELIX BOROWSKI,
President of the Chicago Musical College.

Mr. Klibansky has been reengaged for next summer to hold master classes at the College in Chicago.

Edna Cook Smith Wins Critical Praise

Edna Cook Smith is a contralto who has won praise from the critics following numerous concert appearances. She also has won recognition as soloist at various churches and synagogues.

Following her appearance as soloist in The Elijah with the Phoenixville Choral Society, one of the papers stated that "Woe Unto Them Who Forsake Him, as sung by Mrs. Smith, with her rich contralto voice, contained a warning that should be heeded." At the close of this number Mrs. Smith was presented with flowers by friends in token of ap-



Photo by Scott, Philadelphia

EDNA COOK SMITH

reciation of her sweet singing. An appearance in The Messiah with the Philadelphia Choral Society led one critic to write: "Mrs. Smith has a voice of appealing natural quality, and in He Shall Feed His Flock and He Was Despised she employed it with a sincere and musicianly regard for the emotional values." The contralto also was engaged for the spring concert of the Choral Society, when she sang beautifully the incidental mezzo-soprano solo in The Three Cavaliers.

A summer engagement which brought Mrs. Smith new honors was an appearance in Willow Grove Park, at which time the critics commented on the smoothness of her rich, deep contralto voice, the wide range and beautiful quality of her voice, and also her delightful personality.

Among the other engagements fulfilled by Mrs. Smith mention might be made of the thirteenth annual musicale of the Sunergoi at Mauch Chunk, Pa., when one critic stated that "She has a charming personality as well as a perfectly trained voice of great natural beauty." The contralto also has been well received as soloist with the Snellenburg Band.

Hughes at Buffalo Festival

Edwin Hughes has been engaged to appear at the National American Music Festival in Buffalo, N. Y., on the evening of October 9. For many seasons past Mr. Hughes has brought out new American compositions for piano each year on his concert programs. He will play the following numbers in Buffalo: Anger Dance and Tides of Manaunaun, by Henry Cowell; Twilight Fantasy, op. 7, No. 2, by Rubin Goldmark; The Dancer in the Patio, by Charles Repper; Poème de la Mer, by F. Parr Gere, and three American folk dances—Quill Dance, arranged by Eugene Putnam; Zuni Indian Rain Dance, arranged by Homer Grunn, and Turkey in the Straw, arranged by David Guion. Hughes was the first pianist to present the last named number on a New York program, and since his playing of it in Aeolian Hall during the season of 1920-21, it has become a popular concert number in the repertory of many pianists.

Patton "Provokes Tumultuous Applause"

In reviewing the concert of the Community Chorus of the Oranges at East Orange, N. J., the Newark Evening News spoke of Fred Patton as "A gifted, admirably schooled and always reliable singer." The paper also says: "There are big things for the bass to do in The Creation and his artistry in dynamic shading obtained such effects as enchanted the audience. Mr. Patton provoked tumultuous applause."

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Miss V. M. Holmstrom Receives High Praise

Vocal teachers are apparently realizing more and more that breathing, for intelligent and artistic singing, is a fundamental, efficient and scientific procedure, and has a different technic of its own. The first half-hour usually allotted to the vocal lesson seldom gives enough time to do the subject justice, even when the pupil is able to breathe "naturally"—that is, has no glaring faults to overcome. When, however, the pupil, as is frequently the case, has been breathing wrongly for years, or insufficiently, or when the respiratory muscles therefore are unable to respond to the directions of the vocal teacher, throat and tone tension as a consequence exists. The services of a breathing specialist are not only extremely valuable, but also necessary in justice to the pupil and vocal teacher. The whole respiratory tract is well developed so that the pupil can respond to the different methods used by the vocal teachers and is able to take full advantage of the vocal instruction; nor is the progress retarded by the uncomfortable nervousness which always accompanies wrong and insufficient breathing. Every one realizes, of course, that ordinary quiet breathing is one thing, and breathing for singing quite another, and that it would be as foolish for a singer to try to sing without having absolutely mastered her breathing as it would be for a golfer, billiard player, athlete or surgeon to try to practise without a proper knowledge of their technic.

Miss V. M. Holmstrom, going to the University of Chicago for study, discovered the great field in that city for her specialty. She has had one very successful season and is now starting on another, working both with doctors and singers as she does and having for several years been a physical training director as well as having studied the relation between singing and breathing with a number of vocal teachers. She is unusually well qualified to teach this subject. Some Chicago endorsements follow:

To Whom It May Concern:

I have had occasion to place some of my patients under the care and direction of Miss V. M. Holmstrom in a course of breathing, relaxing and other exercises.

I am gratified with the results in such cases and not only have they improved but they have also enjoyed taking the course and appreciate its benefits.

I take great pleasure in recommending Miss Holmstrom's method to any who may wish to advise it or use it for any reason.

(Signed) ETHELLIE L. LORELLI, M. D.

My dear Dr. Frank:

Miss Holmstrom has been giving my boy breathing exercises and other forms of exercises this winter in trying to help him get rid of his bronchitis and everlasting colds. The few times that I have seen these exercises given I have been very much impressed with them and I know you will be glad to learn that Phil has not had one case of bronchitis this winter. To be sure, he has had colds, but they have been very slight; in fact, very few of them have kept him in bed. I cannot help but attribute part of this to the increased resistance which Miss Holmstrom has built up for him.

I am telling you this and sending you the attached, feeling sure that you would like to know about Miss Holmstrom and her work. Incidentally, I might say that Miss Holmstrom has not asked me to do this and I am writing you this letter absolutely of my own initiative.

With kind regards, believe me,

(Signed) PHILIP D. ARMOUR.

Dear Miss Holmstrom:

You must realize that I was sorely in need of just such lessons or I would not have given them preference to a mountain trip this summer. Mr. L. H. says I show a remarkable improvement and now he does not find it necessary to spend some of the lesson time attempting to bring about "breath control." At a recent recital of his students, he congratulated me and told them what you had accomplished.

Well, to be more definite, I am relaxed; there is no tension when I sing. With this added strength I am able to sustain phrases, which before were tremulous. You have showed me how to stand correctly and how I should carry myself when I walk. I think that nothing could have helped me remain well and full of vigor during the most intensive weeks at the Conservatory as did those lessons with you. I am deeply grateful to you.

(Signed) ESTHER M. GOODWIN.

Dear Miss Holmstrom:

I have thoroughly enjoyed my work with you and feel oh, so repaid. I can feel that I am really breathing, and breathing correctly. I know I am much stronger than when I first went to you.

(Signed) (Mrs.) C. H. WIELENBERG.

Fine Courses at Washington College of Music

The Washington College of Music is one of the largest music schools south of New York. The reasons are obvious. It is the music center of the national capital, being situated within a stone's throw of the White House, at the corner of Seventeenth street and Pennsylvania avenue. A diploma from this college indicates the possessor's thorough training and musicianship, as the aims and the standards there are high and there is an excellent faculty. Some distinctly worth while courses are offered this season in both voice, piano and other instruments. The music education department offers a course most attractive to prospective music supervisors, consisting of music, pedagogy, school government and English literature (prose and poetry). This course leads to the degree of Bachelor of Music Education and is under the direct supervision of Edwin N. C. Barnes, Mus.Ed.Doc., director of music in the District of Columbia public schools and dean of the school of education at the Washington College. Complete courses are also given leading to teachers' and artists' diplomas.

Alchin Harmony Success

The Alchin system of harmony teaching has scored quite a remarkable success during the past summer, adding confirmation to its recognized popularity. Miss Alchin has written several books for advanced students as well as beginners, including Applied Harmony and Keyboard Har-

mony, and her texts are being taught by several of her pupils, as well as by herself. Her own summer classes this year enrolled the astonishing number of 198, and those at Dr. Dann's Training School at West Chester, Pa., in charge of Miss Alchin's graduate pupils, Ina Davis and Vincent Jones, had an enrollment of over 200. Miss Alchin's own pupils went to her from all parts of the country, taking the trip to California for the benefit of her teaching. That this is an extraordinary record must be acknowledged, and it speaks well for the excellence of Miss Alchin's books, as well as for her own teaching and that of her graduate pupils.

Shattuck to Return in January

Arthur Shattuck, who recently made a great success as soloist with the Lamoreaux Orchestra in Paris, will return to open his American tour in January. During the autumn months he will make another tour of Scandinavian countries, where a number of recitals and orchestral appearances have been booked for him. On his recital programs he will feature a group of seventeenth century numbers, some of which have not been played in concert. These include a gavotte by Purcell (English, 1658-1695); Courante by Lully (Italian, 1633-1687); l'Arlequin by Couperin (French, 1668-1733); allegro by Scarlatti (Italian, 1659-1725); Sicilienne and Capriccio by Bach (German, 1685-1750). Two of these numbers, the Purcell gavotte and Scarlatti allegro, are quite unknown. The gavotte is only found in manuscript form in the Berlin Historical Museum of Music, from which Mr. Shattuck made a copy. This is not found in any published collection of the composer's works.

Abraham Morris Dead

Abraham Morris, violinist, died on August 29, in his twenty-eighth year. He was a first prize graduate of the Brussels Conservatory of Music in 1912 and lately first violin of the Cleveland Orchestra.

Recent Bookings for Flonzaley Quartet

Some recent engagements booked for the Flonzaley Quartet are Rock Island, Ill., at Augustana College, December 1, and Easton, Pa., February 5, under the management of Earle Laros.

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ANTONIO BASSI

Correspondent and representative of the Musical Courier for Milan, Italy, has just returned to his post.

Mr. Bassi will be glad to hear from all Americans studying, singing or playing in Italy and is always at their service for information of any sort, which will be gladly furnished without charge by correspondence or in personal interviews.

Milan office of the Musical Courier, via Durini, 31
Telephone 10-345

Madeleine Keltie's Successes

Madeleine Keltie is a young lyric soprano from Boston, formerly a piano pupil of eminent New York instructors. Following study with opera celebrities, she toured with the Gallo company one season, going then to Italy, where she made a success in Madam Butterfly, Tosca and I Pagliacci, singing in leading theaters of Naples, Rome, Genoa, Venice, Milan and elsewhere. Press notices from these headquarters of Italian opera show her genuine success, and it is hoped she may be heard in New York ere long.

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THE OSCAR SAENGER SUMMER SCHOOL IN CHICAGO AND ITS GREAT ACHIEVEMENT IN SIX WEEKS OF INTENSIVE WORK

This Oscar Saenger Summer School has now taken its place among the institutions of its kind in Chicago, as an accomplished fact, and will reopen June 15, 1925, at the same address.

Mr. Saenger was fortunate in securing for the home of his new school a beautiful and commodious house in one of

when every city of note in this country will have its own opera company, and it is important that all who wish to enter this field prepare themselves to go directly from the class room to the stage. Students are beginning to realize that these opera classes, as conducted by Mr. Saenger, do just this thing for them, preparing them not only for the opera houses of the United States, but also giving them a better chance in the opera houses of Europe.

The repertory-interpretation classes are invaluable for all who wish to sing in public, for here they have an opportunity, twice weekly, to appear before the most critical audience to be found anywhere, an audience of students. In these classes they are taught not merely interpretation of the songs, but also manner, carriage of the body, how to greet an audience, how to receive and acknowledge applause, etc.

As for the teachers' classes, the spreading abroad of a method that has produced so many beautiful singers, so many acknowledged successes, is of incalculable benefit to the students of the future. And this method is so simple, so natural—no pre-

unerring judgment that enables him to apply just the right treatment to each individual voice.

This summer school is but one more of Mr. Saenger's many successes, but it is one that gives him peculiar satisfaction, for he feels that a powerful new center has been created, wherein he may build worthily for the future, and from which may be disseminated his principles of art as applied to singing and operatic acting.

The following are some of the programs given during the session:

Song recital by Ethel Hottinger, mezzo-soprano, Friday evening, June 20, 1924—Adieu Forets from Jeanne D'Arc (Tschaikowski), Ich Grolle Nicht (Schumann), Im Herbst (Franz), Morgen-Hymn (Henschel), Mon Coeur S'Ouvre a Ta Voix from Samson and Delilah (Saint-Saëns), La Clavecin (Paulin), Chanson du Tigre from Paul et Virginie (Victor Massé), Two Folk Songs of Little Russia (Arranged by Zimbalist), Do Not Go, My Love (Hageman), Lal and Tryst from Songs of Ind (Strickland), with Martha Falk Mayer at the piano.

Song recital by Lucie Festen, soprano of the Chicago Civic Opera Company, Friday evening, June 27, 1924—Mimi's Aria from La Bohème (Puccini), Le Violette (Scarlatti), Nuages (Georges), Fantaques (Debussy), Marietta's Lied from Die Tote Stadt (Korngold), Elfenlied (Wolf), Ständchen (Strauss), When Celia Sings (Moir), The Little Shepherd's Song (Watts), Confession (Dedicated to Miss Westen by Mitchell), with Martha Falk Mayer at the piano.

Wagner program, Friday evening, July 4—Aria, Dich Thure Halle (Tannhäuser), Lucie Westen; duet, Daland and Dutchman (Flying Dutchman), George Walker and Franz Dirzuweit; Traume and Schmerzen, Birdie Hilb; quintet (Die Meistersinger), Lucie Westen (Eva), Marie Simmelinek (Maddalena), John Sanders (Walther), Harry H. Young (David), Franz Dirzuweit (Hans Sachs); Wotan's Abschied (Die Walküre), Mr. Dirzuweit; Elsa's Traum (Lohengrin), Helen Fletcher Riddell; duet, Ortrud and Telramund (Lohengrin), Miss Ellis and Mr. Dirzuweit; prayer and quintet (Lohengrin), George Walker (King Henry), Helen Fletcher Riddell (Elsa), Viola Ellis



MR. SAENGER ARRANGING GROUPING FOR SECOND ACT SCENE FROM MARTHA

the most delightful residential sections of that city, facing Lincoln Park and swept by the cool lake breezes.

Thither a group of enthusiastic students wended their way from all parts of the country, and gathered together into a little community, where they worked harmoniously for the development of their various artistic impulses, and so working, in a spirit of generous rivalry and helpfulness, they accomplished far more than either they or their master had deemed possible in so brief a period of time.

Most remarkable were the achievements of opera students, many of whom had never so much as made a gesture on the stage previous to this summer session; still in a rarely creditable manner they interpreted the ambitious program given July 25 at the Three Arts Club, and proved their master's assertion that, in this one class was ample material for a first-class opera company. The time is rapidly approaching

SCENE FROM FIRST ACT OF LOHENGRIN

tense, no affectation, no hocus pocus—just sincere, straightforward, sensible work, along perfectly simple, natural lines of development, always applying the method to the particular case in hand, and this is Mr. Saenger's great gift—the



OSCAR SAENGER out for a morning ride.



SCENE FROM FIRST ACT OF LOHENGRIN



W. Turner photo

THE OSCAR SAENGER OPERA CLASS OF CHICAGO

(Ortrud), Ernest Stimson (Lohengrin), Franz Dirzuweit (Telramund). Martha Falk Mayer and Jane Dirzuweit were at the piano.

Joint recital by Paul and Dora Flood, baritone and pianist, Friday evening, July 11—Largo al Factotum, from Barber of Seville (Rossini), Mr. Flood; Un Sospiro (Liszt), Hungarian Concert Polka (Alfoldy), Mrs. Flood;



MR. AND MRS. OSCAR SAenger
on the steps of the Summer School.

Invocation (Borchard), Serenade de Don Juan (Tschaikowski), Verbogenheit (Wolf), Drei Wandrer (Hermann), Mr. Flood; Interlude (Stojowsky), staccato etude (Friml), Mrs. Flood; Tallyho (Leoni), Goin' Home (Gantvoort), Captain Stratton's Fancy (Deems Taylor), Mr. Flood.

Song recital by Dorothy Stevens Humphreys, soprano, Friday evening, July 18—Musetta's Waltz Song from La Boheme (Puccini), The Almond Tree (Schumann), Impatience (Schubert), Widmung (Schumann), L'Heure Exquise (Poldowski), Celle Que Je Prefere (Fouldrain), L'Oiseau Bleu (Decreus), Lost Youth (L. V. Saar), Come? Child Beside Me (Bleichmann), Mother Dear (Manazzuca); Chansons de France (en costume), Rondes des Enfants, Au Claire de la Lune, Il Etais Un Berger, Sur le Pont d'Avignon, Aux Dix by Hutiene, La Charmante Marguerite (Romance) by A. L., Les Belles Maniers (Lorraine) by Weckerlin, Les Trois Capitaines (Lorraine) by Bibb, (Chanson A. Danser), with Martha Falk Mayer at the piano.

The Oscar Saenger Summer School public rehearsal of the Opera Class at the Three Arts Club, Friday evening, July 25:

Faust—2nd Act Gounod
Marguerite, Mrs. Roeder; Martha, Miss Simmelink; Siebel, Miss Samson; Faust, Mr. Fletcher; Mephisto, Mr. Rogers.
Rigoletto—Scene from 2nd Act Verdi
Gilda, Miss Hill; Rigoletto, Mr. Flood.
Merry Wives of Windsor—Scene 2nd Act Nicolai
Falstaff, Mr. Walker; Ford, Mr. Dirzuweit.
La Boheme—Scene from 1st Act Puccini
Mimi, Miss Riddell; Rudolfo, Mr. Sanders.
Martha—2nd Act Flotow
Martha, Miss Newman; Nancy, Miss Simmelink; Lionel, Mr. Blunn; Plunkett, Mr. Dirzuweit.
Carmen—Scene from 1st Act Bizet
Carmen, Miss Hottinger; Don Jose, Dr. Young.
Bohemian Girl—Scene from 2nd Act Balfe
Arline, Mrs. Humphreys; Thaddeus, Mr. Sanders.
Lohengrin—Scene from 2nd Act Wagner
Ortrud, Miss Ellis; Telramund, Mr. Dirzuweit.
Prayer and Quintet—1st Act King Henry, Mr. Walker; Elsa, Miss Weston; Ortrud, Miss Ellis; Lohengrin, Mr. Sanders; Telramund, Mr. Dirzuweit.
Mr. Saenger, conducting and Martha Falk Mayer at the piano. O. R.

Miaskovsky Engaged on New Symphony

Moscow, August 12.—The well-known Russian composer, Nicolas Miaskovsky, is now engaged on his new eighth symphony, for which he employs Russian folk songs

in a new and very personal way. His sixth symphony, which was performed last season in Moscow with tremendous success, is shortly to be published by the Vienna Universal-Edition.

V. B.

Seagle Colony Ending Season

Oscar Seagle is still busy with a large class of singers at his unique summer colony at Schroon Lake. Since June 1 Mr. Seagle has been teaching every available minute, and while many of the singers have returned to their respective homes, there still remain some fifty who are doing intensive work. Mr. Seagle will be busy teaching at Schroon Lake until October 1. During the month of October he will rest in preparation for his forthcoming concert activities of the season, which promises to keep him extremely busy.

The Seagle Colony at Schroon Lake, established by Mr. Seagle three years ago, now has a very complete plant. More than a hundred singers from all over the country go there each summer for study with Mr. Seagle. Dormitories, dining room, studios, and equipment of every kind to provide for comfortable living and efficient work, have been provided, and the entire colony lives together as one large family. Outside influences are not allowed to interfere with the work in hand, and an immense amount of intensive study is accomplished. Next season even additional advantages will be provided, and Mr. Seagle will teach at Schroon Lake from June 1 to October 1, as he has done this year.

Contemporary Music Performed in Moscow

Moscow, August 11.—At the last concerts of the Moscow Association for Contemporary Music, the following interesting works were performed: Roslavetz's pianoforte trio and fourth violin sonata, Melikh's second pianoforte sonata (Sonata di Salvazione), Vassilenko's Viola Sonata, some of Dzeguelenok's songs, and whole programs of works by George Catoire (including his pianoforte trio, second violin sonata and some songs) and Leonid Polovinkin. Among other works by the last named young composer were included his first pianoforte sonata, some other pianoforte music and some fragments from his opera Churilo Plenkovich.

V. B.

Jonas Pupils to Play in Berlin

Mr. and Mrs. Alberto Jonas spent a delightful month in Munich, leaving there the first of September for Berlin, where Mr. Jonas' pupil, Leonora Cortez, a very talented young girl, is to play with the Berlin Philharmonic Orchestra and also in a series of recitals.

Nicolai Schneer Reopens New York Studio

Nicolai Schneer, well known accompanist, coach and composer, who recently returned to the United States, has opened a studio in the heart of the musical district, at 2102 Broadway, New York City. It will be remembered that prior to

his trip to Europe in 1921 Mr. Schneer traveled throughout the United States and Canada as accompanist to Pablo Casals, Jacques Thibaud and others.

In a letter to Mr. Schneer from Anna Case, the eminent songstress says in part: "Your songs are beautiful, and I am looking forward to using them on my programs."

O'More to Have Busy Season

Colin O'More has recently been engaged by the Fortnightly Club of Leominster, Mass., for its fall concert on November 14. This will precede Mr. O'More's third Symphony Hall concert in Boston, which will take place on November 17.



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Amelia Galli-Curci Says:

THE AMBASSADOR—NEW YORK

February 23, 1923.

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,
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NEW HAVEN'S SUNDAY CONCERTS MUCH ENJOYED

Lipovetsky, Huni, Sample, Otis and Wilder Heard—Sokoloff's Nephews Appear—Benefit Performance for Ella W. Wilcox Memorial Park Takes Place—Notes

New Haven, Conn., September 1.—The Sunday evening concerts, given under the direction of Mrs. William P. Tuttle at the Woodmont Country Club, have been exceptionally fine during August when many New York favorites have been featured on the programs.

Charlotte Lipovetsky, pupil of Mme. Toedt, of New York, gave the recital on August 3, assisted by Estella Huni, pianist, and Mrs. Clarence B. Bolmer, accompanist. Miss Lipovetsky is a prime favorite among the summer colony as well as in New Haven and was greeted by an enthusiastic audience. Her program consisted of classical, spirituals, Russian and modern English groups, all of which were sung with excellence of tone, diction and interpretation. Miss Huni, president of the St. Ambrose Junior Music Club, is the daughter of Harold Huni, vocal instructor in the New Haven School of Music, and a young pianist of talent. Her playing of a prelude by Rachmaninoff and Elfenfanz by MacDowell displayed excellent technic. Both artists were heartily applauded and gave generously of encores.

The following Sunday evening, two youthful prodigies delighted the audience with their musicianship and ability. They were Daniel and Theodore Saidenberg, of New York, nephews of Nicolai Sokoloff. Daniel, seventeen, a pupil of Felix Salmond, played three groups for cello with beauty of tone and artistry, accompanied by Theodore, fifteen, who also played two groups for piano with fine technic and poise. Theodore has studied with Mana Zucca, whose compositions for both instruments were featured on the program. These lads won the hearts of Woodmonters at their initial performance last year and, if possible, gained new laurels this year.

On August 11 a tabloid version of Carmen was given at the Woodmont Club, under the direction of Mrs. Raymond Newell, pianist. Lorna Lincoln sang the title role; Margarita Gagliardi, Micaela; George B. Kelsey, Don Jose; and Arthur Karshar, the Toreador. The production was excellently presented and parts well taken, especially that of Carmen. These artists are booked for a number of performances and deserve the patronage of the public.

On August 17 a program was given by Minnie Louise Sample, soprano of Detroit, whose lyric voice was delightfully displayed in compositions by Scotrina, Respighi, Sibella, Haydn, Hopkinson, Fourdrain, Hue, Bachelet, Arensky, Horsemann, Campbell-Tipton, Bartlett, Woodman, Robinson, Stickles and Curran. The large audience was enthusiastic in its applause and many encores were given. Mrs. Clarence B. Bolmer was at the piano.

Florence Otis offered a delightful concert at the club on August 24 before an enthusiastic audience which was glad to greet her after an absence of three years. She was in excellent voice and her spontaneity and versatility brought forth repeated applause, especially after her rendition of the Bell Song from Lakme. Her program comprised a group of "request" numbers and songs dedicated to her (Rhapsody by Warford, Reveries by Terry, The False Prophet by Scott, On the Road to Spring by Cox). One of the delightful numbers was Mana-Zucca's Fluttering Birds, a copy of which was sent by the composer for special use on this program.

The last of the Sunday night concerts at the Country Club of Woodmont was given on August 31 by Irene Wilder, contralto of New York. She was accompanied by Mrs. Bolmer as Emil Polak, who played for her last year, was unable to be present. Mme. Wilder was greeted heartily by her many friends whose frequent applause gave expression of their keen delight in once more hearing her. Her diction, artistry and magnetism held her listeners spellbound as she entered into the various moods demanded by the program. The composers represented were Martini, Gluck, Bruneau, Deems Taylor, Hahn, Saint-Saëns, Shaw, Tschaikowsky, Dvorak-Fisher, Polak, Scott, Hughes and Milligan.

The members of the club consider themselves privileged in having as chairman Mrs. William P. Tuttle, whose friend-

MUSICAL COURIER

ship with these artists makes it possible to hear them during the summer.

LITTLE BOY BLUE GIVEN.

Edith Davies Jones, harpist, was chairman of a committee which successfully put on Thomas G. Shepard's charming operetta, Little Boy Blue, with sixty children from Short Beach and Branford colonies taking part, at the Blackstone Library in Branford. Mrs. Jones was ably assisted by Mae Devlin, president of the Musical Art Society of Branford, Edith Magee and Thelma Du Breuil.

The Blackstone Library was filled to capacity on August 26, when Francis Murphy as Boy Blue and Jocelyn Bauer as Mollie acquitted themselves admirably. The harp accompaniment for the dances was well played by Maurine Booth, a child herself. A fifteen minute program of music and readings prefaced the operetta and was given by Edith Magee, one-time contralto soloist at the Rockefeller Fifth Avenue Baptist Church, as well as soloist with the Arion Society for many seasons, Edith Davies Jones and Dorothy Morris. Miss Magee sang from manuscript, Memories, by Shelley, with Miss Devlin at the piano. The hearty applause brought forth an encore, Annie Laurie, to harp accompaniment by Mrs. Jones who later gave a solo group on this instrument, much to the delight of the audience. Miss Morris recited exceedingly well and had to respond to encores. There were many in the audience who knew Mr. Shepard during his life and are still friends of his widow who lives in New Haven now.

The Memorial Park to Ella Wheeler Wilcox, for the benefit of which the performance was given, is in process

ADVANCED PUPILS FOR PIANO LESSONS

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of development along the shore of Short Beach, where Mrs. Wilcox made her home.

NOTES.

A mecca for many musicians is the Montowese House at Indian Neck where Frances Billings Newsome is one of the regular patrons whose voice is in much demand. She has participated in most of the Sunday evening concerts which have been given by a trio from Boston, comprising Georgiana Berry, pianist; Hale Stark, violinist, and Virginia Farmer, cellist, whose daily afternoon concerts have been enjoyed by the residents on the mainland and from the Thimble Islands. Margaret Bunce, mezzo-soprano, has also been soloist at these concerts. Mrs. Newsome is planning a busy season, having booked with Hugo Riesenfeld for the Rialto and Rivoli theaters and arranged to sing in oratorio under the direction of Artur Bodanzky.

Announcement is made that the American Federation of Musicians has formed a colored local with a membership of fifty, who were addressed at a recent meeting by the president of the New Haven Musicians' Association, Louis P. Weil, A. Ehekart and Edward Wittstein. This is the first colored local to be formed in the East.

Pauline Voorhees, teacher of organ and piano, also di-

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rector and organist of the Center Church choir, is spending her vacation at Groton Long Point where she is organist at the Pequot Chapel, New London. Frederick Weld, formerly of New Haven, is the soloist there, being head of the music department at the Connecticut College for Women. Mrs. J. R. Howell is substituting for Miss Voorhees here.

Dorothy Thompson Bartholomew, of New York and New Haven, is summering at Quinnipi Lodge, Indian Neck, with her mother, Angelica Fellowes Thompson, preparatory to a busy musical season in New York.

Josephine C. Smith, piano teacher at the New Haven School of Music, has been taking a course in musical Pedagogy at the New York University Summer School of Music. She was one of four artists to appear on one of their concert programs when her musicianship and ability were heartily applauded.

Evelyn Benham, composer, and pianist, until recently on the staff of the music department of the University of Wisconsin, sailed on September 2 for a tour of Norway, Sweden and Denmark, afterwards to go to Paris and London where she will spend the winter in further study of music. Miss Benham is a splendid musician, having graduated from Yale and Columbia music departments with high honors.

Among the notable band concerts heard was one given by the 102nd Regiment, conductor, Anthony R. Teta; also another given on the Central Green by the Second Regiment Band, with Frank Fichtl, conductor.

The Palace Theater Orchestra, under the able leadership of Harry Berman, through the generosity of the Elks Lodge No. 25, gave a splendid Sunday afternoon concert to the soldiers at the United States Veterans' Hospital at Allington. Those assisting were the baritone, Charles Kullman, whose singing was most enjoyable; Andrew Gambardella, who gave a fine specialty on the banjo, and Eunice Keeler, dancer. Mr. Berman has resigned his position in order to go to New York and pursue his musical studies under Dr. Damrosch at the Institute of Musical Art. The Atlas Club, of which he is a valued member, gave him a farewell reception on August 28, presenting him with a handsome traveling bag as a token of their esteem and good will.

G. S. B.

Gerald Maas Fortunate

Gerald Maas, the well known cellist, tells of an incident which happened about three years ago which might have deprived him of his life. It appears that upon his return from a concert tour by way of Calais, France, after landing at the pier he stood observing the porters carrying his cello, when suddenly somebody took hold of him by the shoulder and pulled him away. Fortunately for the cellist that he did, for at that instant a huge canvas filled with baggage dropped on the very spot where Mr. Maas had been standing. Needless to say, the cellist was very thankful to the French sailor for saving his life.

W. Warren Shaw Resumes Teaching

W. Warren Shaw has returned from Burlington, Vt., and vicinity, where he has been playing golf and enjoying other out-door sports with old college friends and renewing old acquaintances. Mr. Shaw is conducting a special ten day daily course at York, Pa., from September 8 to 20, and will open his regular season in New York and Philadelphia on September 24 and 25. His recent twenty-day intensive course in New York was highly successful.

Charlotte Lund in Norway

When last heard from, Charlotte Lund, who with Val Peavy, pianist and baritone, gives entire operas, telling the story and singing the principal numbers, was in Buabrad Odda, Hardanger, Norway. She left America, July 29, and is having a wonderful trip in the lands of falling waters, fiords and snowclad mountains. She reopens her studio the end of this month.

Symphony Players to be Active

The Symphony Players, a small symphony orchestra composed of eighteen musicians of considerable ability, has been engaged by the Friday Evening Club, Morristown, N. J., for January 16.



Ira J. Hoffman photo

A GROUP OF SUMMER STUDENTS AND FACULTY MEMBERS AT T

Lisziewska at Hollywood Bowl

It was Ohio night at Hollywood Bowl, and Marguerite Melville Lisziewska, of the Cincinnati Conservatory of Music, was scheduled to play the Schumann concerto with the San Francisco Orchestra under Alfred Hertz. For those who had never been to the Bowl, one of the most unique spectacles and perhaps one of the greatest thrills of their experience was awaiting them. There, under the open sky, in a natural bowl formed by the hills around into a perfect amphitheater, were massed from ten to fifteen thousand people, sitting breathlessly listening to the strains of the Flying Dutchmen overture of Wagner, which opened the program. It seemed like fairy-land, with the orchestra glistening as a bright jewel studded on the mountain-side and flanked by Dorian columns, the only light in the whole Bowl, with the exception of the stars and the moon. Just this closeness to nature makes the charm and magic of it. The people sit entranced, listening to the finest music four times a week, played by one of the finest symphony orchestras of the country and led by one of its greatest conductors, undisturbed by glaring lights and outside noises other than the chirping of the crickets.

It would seem a daring feat to essay the Schumann concerto out in the open under the sky—this concerto almost like a piece of chamber music in its refined subtlety—but when Marguerite Melville Lisziewska, clothed in a Grecian gown of silver cloth, which fitted admirably into the scene, struck the opening chords of the introduction, all misgivings were dispelled and one settled down to enjoy a rare treat. Many said they had never heard a piano tone carry so wonderfully and bring such a message—that it was by far the finest piano playing ever heard in the Bowl!

To quote from the Los Angeles Times: "The ever welcome Schumann concerto in A minor, with Mme. Marguerite Melville Lisziewska at the piano, was the piece de resistance at the Hollywood Bowl last evening. Mme. Lisziewska comes from that romantic European school which also produced Paderewski and others of his type, and of which Theodor Leschetizky was the fount of inspiration. That she is an American, and first achieved notable success in Europe, is significant. Fine piano tone, melody outlining the contours of the composition, and an intelligent and rich interpretation, marked her style. While harmony and rhythm are always beautifully correct in her playing, she is primarily a melodist, for into her melodies she imbues life, and the composition sings itself, as it were, as if of its own volition, with little originalities and ideas of its own, and yet without trammeling the toes of tradition. And again—those melodies. Every tone a pearl, rich, lustrous."

All the interesting personalities of Los Angeles and Hollywood were assembled at this concert, among whom were noticed Sigismund Stojowski, Paolo Gallico, Alexis Kall, and many other pianistic lights. But the greatest thrill to Mme. Lisziewska was to meet the widow of Theophile Ysaye, whose piano concerto she introduced to America, under the baton of Eugene Ysaye, in Cincinnati. Mme. Ysaye fairly wept for joy, as she said it has been one of the greatest hopes of her life to meet the artist who had brought such success to her husband's work and to express her gratitude in person.

Besides the many Ohio admirers who applauded Mme. Lisziewska at the Bowl were several of her old pupils who studied with her in Vienna, the most notable of these being Mrs. Artie Mason Carter, the "Mother of the Bowl." It is to the vision of this wonderful little woman that the Bowl owes its very existence. Her artistic instincts added to her untiring energy have made these concerts such a success, even financially, that many have suggested that she travel about the country, telling by what magic she does it! For magic it must be to have all these wonderful concerts for eight weeks with a picked orchestra of one hundred men and surplus at the end of the season!

T.

Morrill Artist Preparing for Concert

Leah Lannemann, mezzo soprano of wide range, has been summering at a camp at Lake Mahopac. She is a graduate of Hunter College, where she specialized in languages and music, and holds a B. A. degree. The mezzo soprano is very ambitious and is preparing for the concert stage. That she will succeed is evident, for in addition to her



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fine voice she has personality, her diction is especially good, her technic is excellent, and she has a real love for her art. Mme. Laura E. Morrill, Miss Lannemann's teacher, predicts a splendid future for the young artist. Miss Lannemann is now singing for the third year in the Third Church of Christ, Scientist, Brooklyn.

Fifty-Eighth Year of Cincinnati Conservatory

There has just come to hand the annual catalogue of the Cincinnati Conservatory of Music, announcing the fifty-eighth year of that institution. It is printed with the usual care and nicety that mark the Conservatory catalogues, excellently illustrated with photographs of the buildings, and full of useful information. The faculty list is headed by the name of Edgar Stillman Kelley, professor of composition and orchestration. The piano department includes such well known names as Frederic Shaler Evans, Marcell Thalberg, Marguerite Melville Lisziewska, Jean Verd and Karol Lisziewska. The violin department has Jean Ten Have; Karl Kirksmith teaches cello, and among the vocal instructors are such well known personalities as Mr. and Mrs. Thomas James Kelly, Mme. Berta Gardini Reiner and Dan Beddoe. George A. Leighton and Mrs. Edgar Stillman Kelley are in the department of theory, while Ralph Lyford has charge of the important operatic department, and Mrs. Forrest G. Crowley teaches public school music.

The catalogue shows that the Conservatory offers courses in every existing branch of music. It is interesting to note that there is even a department for musical instruction of the blind, under Clara Gregory Bridge. There are also interesting photographs of the operatic productions, which the Conservatory annually gives. The book throughout gives evidence that Bertha Baur, the director, and all who work with her, are cooperating to maintain the high standard which has always existed in this noted Conservatory, and to

bring it to an even higher grade of accomplishment than ever before.

De Pulikowski Joins Cincinnati Conservatory

Bertha Baur, director of the Cincinnati Conservatory of Music, announces that Julian de Pulikowski, guest artist teacher during the summer session of the conservatory, has joined the faculty for the year. Pulikowski is a member of the Cincinnati Symphony Orchestra and brings to his work a background rich in experience, musicianship and the prestige of European concert tours as soloist with the leading symphony orchestras and as a member of a well known quartet which he founded.

During the past summer, Pulikowski made his Cincinnati debut as soloist, winning the unbounded enthusiasm of his audience. His teaching also met with much success and he will be a distinct addition to the faculty of the Cincinnati Conservatory of Music.

Kochanski in America Again

Paul Kochanski, violinist, arrived on the S. S. George Washington, which docked September 1, Labor Day being a holiday, he postponed his call upon his manager, George Engles, until the following day, only to announce a trip to East Blue Hill, Me., for a month of golfing, fishing and swimming. Lucky creatures, these artists!

Kathleen Hinds in Lisziewska's Master Classes

Kathleen Hinds, pianist of Henderson, Ky., who is prominent in musical circles in northern Kentucky, has been a member of Mme. Lisziewska's master classes in Cincinnati for two summers.



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OFFICES

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Growing old in music is to deny the modernites the right to express themselves.

If the busy piano teacher plays the piano when he does not have to, he truly loves music.

In music to perceive is not always to feel, nor is feeling always perceiving. Again, to compare is to judge. Judging and feeling are not the same thing.

Public performers will find consolation on occasions in Elbert Hubbard's dictum: "The man who has no enemies isn't anybody and has never done anything."

The nations that excel in sport, do not excel in art. Now that France is developing great tennis players and great race horses it is to be hoped that she will not retrograde as one of the leading forces in the realm of music.

Texas hasn't got a State Song. Governor Pat M. Neff wants one, and is willing to pay \$1,000 for it. The competition, referred to on another page of this issue, is open to all. Now, Apollos, strike the lyres!

The article on The Royal Eisteddfod which appeared in the MUSICAL COURIER of August 28 was by the well known English writer and music critic Richard Capell, music editor of the London Daily Mail. A slip of the pen gave the name as Richard Capen.

A youth was arrested last week for stealing musical scores from the New York Public Library. He explained to the magistrate that he was trying to learn the compositions of the great masters. According to newspaper accounts, the learned judge said he sympathized with the youth's ambition, but that to encourage his method of acquiring knowledge would be a little hard on the Public Library and the majority of its readers. He fined the youth \$10.

Word from abroad is to the effect that the powers that be at Bayreuth, extremely well satisfied with the business that has been done this season, will hold a festival next summer. (In former times the festivals were held only every other year.) Siegfried, evidently sensitive to a little criticism about lack of progressivism, announced that "the Bayreuth management is always on the lookout for all new scenic and decorative innovations"—and hastened to add that nothing really radical would be considered. An-

other interesting bit of news is that the singers will be paid next year. Thus does the course of art steadily advance.

Speaking of orators, Emerson declared: "Him we call an artist who shall play on an assembly of men as a master on the keys of the piano."

What has become of the dancers who used to prance, wave their arms, and modulate their hips to the strains of the great musical classics? Probably they thought they had exhausted the repertoire, but there was still Bach's St. Matthew's Passion to be terpsichorized.

All classical music is not necessarily long. Some of the shortest pieces in the literature, and all of them masterpieces, are Schumann's Warum, Chopin's A major prelude and Minute Waltz, Franz' Aus Meinen Grossen Schmerzen, Schubert's F minor Moment Musica, Brahms' Hungarian Dances, Mozart's Das Veilchen, Wagner's Song to the Evening Star, Rachmaninoff's preludes in C sharp minor and G minor, and many of Bach's morceaux for piano and for violin.

Ernestine Schumann-Heink is sixty-three years young. She told us so the other day, or we wouldn't believe it, especially after listening to her sing at Ocean Grove on Labor Day. One can recall no younger singer who might not profit by close attention to her vocal art. It is the best of news that Mme. Schumann-Heink will sing in opera again this season, appearing as honor guest at the Metropolitan as Maddalena in Die Meistersinger, and as Erda in The Ring.

A writer in the August German-American monthly, Solidarität, under the heading Beethoven, Schiller and Prohibition, calls attention to the fact that Schiller's poem, An die Freude, which furnished the text for the final movement of the Choral Symphony, was written for the meeting of a little social circle in Weimar to which he and Goethe belonged, and is a jolly drinking song, full of "the golden blood of the grape," "joy sparkling in the glass," "the foam spouting up to Heaven," and "swearing by this golden wine"; also that the English translator (and a fearful text it is) has cleverly succeeded in making it a strictly temperance poem.

"Development must be melodic, I believe, and the secret of all successful form is freedom of melodic invention. In this Bach and Mozart stand supreme." This is not the remark of an old musical reactionary, but from an interview with Arthur Honegger reported by Marion Bauer in The League of Composers Review. It is extremely interesting to hear Honegger say this, for he himself seems to most people a striking example of a composer who writes without melody. But to those who hear Honegger with a sympathetic ear there is a great deal of melody in his extremely modern sounding works. He stands out nobly as the only one of possible importance in the much advertised French Groupe de Six.

We are willing to come out flat-footedly with the statement that the score which Deems Taylor has written for the film, Janice Meredith, is the best music for the pictures we have yet heard. Besides inventing a goodly number of tunes himself, Mr. Taylor has brought into his score some fine old tunes like The White Cockade and The British Grenadiers, and for his big climaxes takes that magnificent theme out of the MacDowell piano piece, A. D. 1620. His contrapuntal treatment of the tunes which he borrows is exceedingly clever, and he again shows himself a master of orchestration. Considering the playing length of the score, nearly two hours and a half, the standard maintained is an extraordinarily high one.

Only a few weeks ago the MUSICAL COURIER told of the extraordinary opera that the Operatic Studio of the Moscow Art Theater has been giving on its home stage for the last two years under the direction of Vladimir Nemirovitch-Dantchenko, co-director with Constantine Stanislavsky, who was traveling in this country with the dramatic company of the same theater. Nemirovitch-Dantchenko had given, it appears, an extraordinarily conceived version of Carmen. And now Morris Gest, the miracle man, promises to bring over the director with the long name and his whole company early next year to show us this Carmen, also Turandot (doubtless the Busoni version). The Daughter of Mme. Angot (shades of our childhood!) and Lysistrata of Aristophanes. Gest never fails to turn up with something new and worth seeing every season. The visit of this company will be of the utmost interest.

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THE RADIO VOICE

It has been alleged that "all voices sound alike over the radio." If that were the case it would be a serious matter for radio fans—or at least it might appear so, unless the radio performs the magic feat of making all voices sound like good voices.

But, of course, the radio does nothing of the kind, and of course, too, all voices do not sound alike over the radio. Still, even in the matter of differences between great artists and inefficient would-be's, it must be remembered that there is no authority for generalization in whatever concerns radio reception, for reception depends upon the receiver, and the receiver depends upon the owner of it, his wealth, how much he is willing to spend, his mechanical ability, his care for details, even, one might say, his knowledge of music.

Not a single one of these is a fixed element. They are not even fixed with a single individual or a single receiving set. Sets get out of order, and it is by no means always easy to discover what is wrong with them—static interferes, tuning is often incorrect, batteries run down, tubes wear out or are injured by improper use, ear phones become dull, loud speakers gritty.

The problem is a complex one. It cannot be stated sweepingly that all voices sound alike over the radio, or that good voices will always sound good. But it can be stated with absolute certainty that bad voices will sound at least as bad over the radio as they do across the footlights. Moreover, it can be stated with absolute certainty that bad art will be bad, that differences of interpretation will be just as evident over the radio as they ever are, and always are, under any and all circumstances.

Those who talk about voices sounding all alike over the radio suggest that the singer has nothing but voice to offer. They might just as reasonably suggest that the violinist has nothing but a good violin, the pianist nothing but a good piano. But over the radio as over the footlights, although the instrument is important it is far from being everything. Many a second rate artist plays a good piano or a good violin, many a failure of the vocal world has a good voice.

And, although there are certainly times and places when the very best of instruments sound worthless owing to poor radio reception, there are also innumerable cases where the reception is so excellent that the quality of the instrument as well as the ability of the artist may be adequately appreciated. Nor is it to be assumed that present conditions of careless reception would continue to prevail if the world's greatest musical artists were habitually engaged for radio concerts. If that time ever comes—and even now it is in sight—the effect upon the radio industry and upon the psychology of the radio fan will be revolutionary. The age of playing with the receiving set, of going out after distance, of trying to see how many stations can be heard in a single evening, and such like stunts, will become an age of the past, because every fan will be too eager to hear the famous artists.

And the age of cheap and defective sets also will vanish because fans will too often be disappointed with such sets at just the moment when it is most desired to listen in on the program of some great virtuoso. In many cases, with a little ingenuity and effort, a small sacrifice, even fans not richly endowed with worldly goods can manage to provide themselves with a first rate receiving set. There is a vast difference in cost between the home-made set and the store-made set, and a vast difference generally speaking in their efficiency. But that is largely because, as programs are today constituted, "any old thing will do."

Incentive is the greatest need of the radio world today, now that the mere curiosity stage is passed; the habitual use on air programs of great voices, great names, artists of such caliber that they have succeeded in making themselves famous. When that time comes it will naturally result in generally improved reception, and no artist will then ever need to fear that he is not doing himself justice when broadcasting. That time is near at hand, and when it comes, radio will take an important place in the world of art.

Have you a Stravinsky complex? Or are you a Bachite? If both, then you are on the right road musically.

THESE FOREIGNERS

Thanks to the immigration bill, and numerous other causes, including the war, it has become a habit to discuss the foreigners, grouping them all together in one great category, as if persons born in America were one species and persons born "abroad" quite another species. Indeed, some enthusiasts treat the subject as if we alone were human, the rest of the human race being at least less human, or however one should express himself.

No great political, racial or religious problem is free from this sort of partisan enthusiasm, but few problems have caused such an amount of nonsense to be talked and written as this problem of the foreigner. Problem it is, of course, just as the crowding of this terrestrial globe of ours is going to be a problem in years to come. But it is doubtful if it is a problem of any sort except purely economic.

Nothing is more natural and human than the desire to keep what is ours. Property rights are the first rights of humanity. We do not, like the animals, the birds and the fishes, share our source of supplies and fight over it if occasion offers. We fight, it is true, if we are driven to it. But we are driven to it only by encroachment upon what we call ours. Once we have taken a title to it, and put our seal upon it, or our fence around it, we expect, by the rules and regulations of civilization, to have our right and title respected, and anyone who enters upon our domain is a trespasser.

Except the immigrant. Him we have invited to enter by the open gate. Needing labor to do our work for us, we accepted the foreigner as most easily and quickly available. We accepted him rather than wait for untold years for the results of our own slow growth. And this applies to music and musicians just as it applies to all other fields of endeavor. Not having sufficient composers to supply the demand, we imported foreign music; not having sufficient competent musicians to perform this music after we had imported it, we had to bring in foreign musicians too, but for solo and ensemble work.

That they have been welcomed we all know of our own experience. And that they are still welcomed is no doubt also a demonstrable fact, for we do not hear of their services being refused, nor do we hear of any well-defined prejudice against their presence in our midst. The question that interests us, then, is not their presence or exclusion, but the effect they have on American music life and to what extent, if any, they become American.

First and foremost we may speak of the artists. They may be separated into two classes: those who come and go, and those who come and stay. They are about equal in numbers. Since the war, especially, many have settled down here. Some have become American citizens—though that is purely a political matter, a convenience, and really, makes no difference to those with whom these new citizens associate, for many who are not citizens are just as American to all appearance as those who are.

Then, again, one might separate them further into classes according to the age at which they came or were brought here, and according to the amount of training they received here, what reputations they brought with them, and so on. There is also the matter of adaptability—and this, indeed, is the strangest of all. For there are many who were brought here by their parents and still retain a certain foreign appearance, manner and accent; others who came here in mature years and could pass anywhere as native born Americans.

But these facts are, after all, externals and of little or no importance. What is of importance is the extent to which our foreign born residents and visitors bring with them foreign ideas and ideals and to what extent they are willing to merge those ideas and ideals with what we have formulated here in America.

Prejudice is of two kinds. There is the prejudice of envy, the prejudice we naturally feel against those who appear to be trespassing on our preserves. And there is the prejudice of opposed ideals, the prejudice we feel against those who try to oppose our way of thought, who try to undo our work, to undermine our efforts. Up to a certain point the first sort of prejudice is rather to be condemned. But the second sort of prejudice is justified. In other words, if the better artist, the better musician, wins, it is his right to do so, if the competition is fair, and if we let hate embitter our lives because another has climbed to the top while we have stopped half way, we have no reason to be proud of it. But if this man who climbs to the top uses his influence to work against our national ideals, then we would be failing in our duty if we did not oppose him.

How much of that is there in America? A careful survey of the entire field justifies the belief that

there is very little, almost none at all. In spite of the fact that our music life is, and has long been, very largely in the hands of foreigners we have created a fabric here quite unlike that of any other country. True, from the point of view of selection and interpretation of music, we have been guided to some extent by the artists, conductors, managers, themselves. But even this has been only partial. For these artists, conductors and managers have had to submit to American taste, and, whatever their efforts may have been, they have never succeeded in altering that taste.

It is doubtful, indeed, if there have been any such efforts, and if there have been it is probable that they have been the result of personal predilection, not of any desire to remake or to reform America. We are told repeatedly that programs are not exactly such as would be played abroad, that certain things that are highly successful in Europe are just the opposite here, and that even the most autocratic of the artists must bow to our native taste.

Music in our schools and clubs is very different from music in the schools and such clubs as exist in Europe, and this in spite of the fact that there are many foreigners in charge. How does this come about? Simply as a result of the fact that these foreigners—like all the rest of us—have but one thing in view: success. How many of them are we to suppose would sacrifice success to patriotic love of a foreign land, of foreign ideals? How many are willing to endanger their positions here for the sake of being propagandists?

One may naturally ask where America gets its musical ideals. The answer is not far to seek. It is purely and simply a matter of taste, like and dislike. We enjoy certain things—it does not matter why, nor do we ask ourselves why. We believe in a certain class of education for our children. We place our children in a position and attitude different from the position and attitude permitted the child in Europe. And this simply merges into musical education (in the schools) as it attaches to every other branch of school work. Our clubs have a different object, a different class of membership, from the clubs in Europe, and they take their music in a different way.

And, finally, we feel a sort of responsibility to make things go over here that is practically absent in Europe for the simple reason that things over there are long established and able to take care of themselves. Nor is it possible to allege that foreign musicians in America are striving to alter any of these things. On the contrary, they seem, to a rather astonishing degree, to accept them and to work in with us for the common good. Those who live here soon become American in manner and appearance (with some exceptions, of course)—and that is not their fault but their misfortune.

Is the native American kept out of positions for which he is fully equipped by prejudice in favor of the foreign born or by intrigue? That is a delicate question, for it brings up the matter of relative merit, which no individual is in a position to determine. But it is, at least, doubtful. We must never forget that, for the reasons above stated, we are in direct competition with the world. The very best musicians of every country of Europe come here, and the American must be good indeed who is better than them all or as good as the best! Perhaps America would have been farther along in the development of its native talent had there been for the past hundred years restrictions on foreign talent coming here. Yet who knows? Who can answer that?

However that may be, it is certain that no restriction will be exercised for some time to come, perhaps never. Meantime it is our task to take advantage of the opportunity for education and example and strive for conquest in this open competition. It is a sort of world-wide musical Olympic, and there is no reason why America should not win its share of the honors.

RADIO RELIGION

There are many people who are not religious, many who are religious in principle but not active churchgoers, many who are regular observers of religious duties, yet none of these will deny the value of religion as a world force. Most people, whether they "believe" or not, are convinced of the importance of religion, at least for others, if not for themselves. There are a good many people, in these practical times, who feel that they do not need religion. They do not go to church; they, presumably, do not pray. Religion simply never enters into their lives—except in times of stress, when they call as loudly to the Deity as the firmest believer, and regret that religion gives them little solace but passes them by as they have passed it by.

It has been most truly said that reason fails where

reason ends. The hero in his greatest moment of heroism does not act upon the urge of reason but because of an emotion, something far finer than reason, something far less selfish. For reason, whatever else one may have to say for it, is nearly always selfish. One reasons out profit and loss, personal gain and benefit, and the downfall of morality always follows upon a rule of reason, for it is easy to reason that honesty, practically speaking, is far from always being the best policy, and that morality does not always pay.

"When two or three are gathered together in My Name" is one of the most impressive phrases and one of the most far reaching thoughts ever put into words. The idea of being gathered together bears a significance which it would be not only stupid but almost criminal to overlook. It speaks to one of worship, not in lonely solitude, but in groups, and, psychologically speaking, there is a vast difference between the two. There is a vast difference between the emotion of a congregation gathered together for service, and the emotion of an individual, a stay-at-home. Many a lazy man there is who says he never goes to church, but he reads his Bible at home. It is a vain excuse, as we all know.

And now, what about Radio Religion? There has been felt, and is now felt, "considerable apprehension" among church leaders about the radio. And that apprehension is founded upon fact of the most serious nature. It is founded, not upon falling off of congregation and consequent loss of support. Nothing so selfish as that enters into it. But upon the deep knowledge these leaders of religion have of mass psychology.

It has been urged by some that radio "sells religion," that it brings religion to many who would otherwise never know or think anything about it. The broadcasting stations have very wisely not set themselves in conflict with the observance of Sunday day, and, as it may be shortly phrased, if you tune in on Sunday you will get religion or nothing.

Quite proper. Most excellent. But if, as already is believed, people are staying away from the church services because it is easier, especially in the country, to get religion at home, then a great injury is being done us. For practical religion, like practical music, depends largely upon the spirit of congregation. For a thousand people in a thousand homes to listen simultaneously to a musical program does not constitute a concert; for a thousand people in a thousand homes to attend church service does not constitute a real act of congregational worship.

And of the two, music is far better off. Ask yourself how many people enjoy music alone, and how many people enjoy religion alone? Music is a thing that can be performed without any emotion or any depth of feeling worth the mention. One can play the piano, sing, whistle, enjoy the player-piano or the talking machine in idle mood to fill up time. But can one so take religion? Surely not. The act of devotion must be devotional. And will that be the case with the average careless radio fan, who listens in—until it bores him—and then takes refuge in the Sunday paper?

The act of really going to church is important. The fact of congregational worship stimulates depth of feeling even in the many careless minds to whom any real religious emotion is difficult. Radio religion will do an injury not only to religion but to us all, in time. For a world without worship will be an uncomfortable world to live in—whatever the practical ones may think about it.

And, though less important, music will suffer equally from the same causes. Music needs the stimulation of congregation quite as much as does religion. True, in spite of the radio, opera will persist. For in opera there is something for the eye as well as something for the ear. But how long, in an era of perfected, free, radio, with everything broadcasted, do you think Carnegie Hall, Aeolian Hall and Town Hall concerts and recitals would continue? The artists would find themselves hampered by lack of visible audiences, which may be no great drawback once in a while but would act as a crushing weight if it became a permanency. And you can picture to yourself regular series of orchestra concerts without a hall filled with enthusiastic music lovers—without all of the augmented enthusiasms of mass consciousness, or without a stimulating burst of applause?

Yet, if people get church service and music service without the effort of going to the church or the hall, a few will accept it—a few, at first, then many. And then how easy is it going to be to work back to old habits and practices? The concert habit and the church habit are pretty much alike. Once they are broken into, once laziness and "excuses" are permitted to intervene, the habit is lost, and, strange as it may seem, this is often the case when one is

really omitting what would be a real pleasure. It is like the "daily dozen." There is many a man who thoroughly enjoys it, but, oh! the will power it requires to start. There are innumerable people who go through life with the easy-chair habit who are genuinely bored by it, who thoroughly enjoy every sort of pleasure, but who lack the energy or impulse to make the start. But between laziness and boredom there is always a certain balance, and these easy-chair fans have always been driven out from time to time in spite of themselves.

Radio, however, puts the easy-chair at a premium. The home of the future will consist of one big room with one or two rows of deep, broad, cushiony chairs. The evening will be one grand silent sit, listening in to what may come through the air, and Sunday, morning, afternoon and evening, will be likewise.

They will get religion—oh! yes, indeed. But of such a lazy kind it might just as well be omitted from their programs. It will mean no more to them than a concert or a comedian. Just filling up time while lounging in the easy chair!

If radio has its way, what a wonderful world it will be!!

GUNSBOURG, AVENGER

Raoul Gunsbourg, director of the Monte Carlo Opera, is nothing, if not picturesque. Sometimes he spends his summer writing operas on the piano with one finger, and produces them the following winter. But this summer he has been staying at Dives. (How appropriate!) Also a certain Colonel was there from Russia, whose name was nothing less than Bezobrazoff. Now one evening the colonel sat at a cafe table next to the table of Mr. Gunsbourg, who, so cable dispatches say, overheard him "speak slightly of a person related to the princely family of a small state near France." (Our guess is that this delicate reference is to none other than His Highness, the Prince of Monte Carlo, who has paid Mr. Gunsbourg's salary for a good many years past.) Whereupon Mr. Gunsbourg, though of a peace-loving race, jumped to his feet and challenged Colonel Bezobrazoff. (Try this last over on your piano!) They met on the "field of honor," and contrary to all precedent, the sword of the composer-conductor in the very first encounter put the good right arm of Colonel Bezobrazoff on the bum. "The adversaries left the dueling ground without shaking hands." We suggest the whole incident to composer-director Gunsbourg as the subject for his next opera—comic by preference. And we feel the most fervid sympathy for Colonel Bezobrazoff (name copyright, 1924). What's the matter with these terrible Russian colonels and their fierce mustaches? The idea of being run through by a gentleman of the age, size and profession of M. Gunsbourg!

OVERSTUDY

At an Alienists' Congress the other day, one of the learned experts made an address, in the course of which he said: "An education that taxes a child too much in one direction, such as music or drawing, is attended by grave dangers. The absurd and often cruel custom of forcing prolonged musical training, requiring many hours of daily practice, upon children who have no special musical talent, and who have in addition all their other tasks to perform, is only too common. . . . How many there are now living out their lives in asylums and sanitariums whose lives have been wrecked and their nervous systems shattered by overstudy." The MUSICAL COURIER frequently has pointed out the same danger and warned teachers and students against it. Excessive practice, decidedly, is worse than too little practice, for the latter never can be harmful to health. Well regulated moderation in music study is as advisable as sensible moderation in every other pursuit that taxes the brain and the physical structure of the body. The whole point may be summed up in the maxim of the early French philosopher: "Too much of anything is good for nothing."

FOR NEEDY CRITICS

Free ice funds, milk funds for babies, vacation funds for ill paid workers, and seaside funds for consumptives flourished as largely and as generously as ever during the recent warm months. Why not add to the list of noble charities and establish a fund for the relief of needy music critics who earn nothing from May to October? The MUSICAL COURIER starts the subscription herewith by donating a spurious 20 franc piece which a wicked waiter passed on one of our editors at the time of the last Paris Exposition.

VARIATIONS

By the Editor-in-Chief

An automobile paper advertises "the Jericho horn, a real signal, which warns and mildly persuades." It is good to read, too, in the same notice, that "Legislatures and popular sentiment everywhere are working in unison to prohibit the use of motor car signals which utter discordant and offensive noises." Boiling oil is a mild punishment for the wretches who invent such nerve destroying atrocities. Schopenhauer wrote fifteen printed pages of essay on The Cracking of Whips. What would he have said to the howling, croaking, screeching, belching, yelping and roaring of modern motor devices for making street noise?

A Chicago thinker suggests that tooting motor horns could be made artistic by having them blow short Wagnerian motifs instead of the meaningless calls they send forth at present. For instance, the cars of some of the Tammany politicians could throw on the New York breezes the tones of The Pilfering of the Ring motif. Possibilities in that direction are endless.

Dr. Istel, familiar to MUSICAL COURIER readers through his writings in this paper, chats interestingly also in the Frankfurter Zeitung, as follows:

"Mathilde Maier, the amiable, of Mayence, who died not long ago at the age of seventy, was a particularly close friend of Wagner during his Biebrich period and for many years kept in close custody a veritable treasure collection of Wagner letters, which probably will not be published for decades after her death.

"On one occasion, Fräulein Maier showed me one of the letters—in fact, only a portion thereof—upon the express understanding that during her lifetime I was not to mention her connection with the document in question. Whenever I passed through my native city of Mayence, I always visited Fräulein Maier, who treated me with true grandmotherly courtesy and used to relate countless anecdotes from the rich recollections of her personal experiences with Wagner. (In parenthesis, I might remark in passing, that she pointed out to me a great many errors in Weissheimer's book.) One day I told Fräulein Maier about the plan, later abandoned, of erecting a Wagner monument at the Wartburg. The news evidently made a deep impression upon the old lady, for she grew greatly excited, and rushing to her desk, brought me one of the Wagner letters to read. It was addressed from the Wartburg. Acceding to my urgent plea, Fräulein Maier copied for me some of the most interesting passages from the document, and I reproduce them here-with. If I remember correctly, Wagner's letter to Fräulein Maier was headed: 'My dear little friend' ('Mein liebes Freundchen'):

"WARTBURG, October 29, 1862.

"Here is a letter from the Wartburg. How does that happen? While en route, I disembarked at a station for a short time, and when I wished to climb aboard once more, the train moved rapidly away. I tried to catch up with it, but in vain. The entire population of the railroad station broke out into malicious laughter. The officials treated me with characteristic German rudeness. (Grobheit.) There was nothing to do but to wait four hours, in order to be able to continue my trip. Considerably out of sorts, I turned to walk up the road, when somebody called out: 'Do you wish a guide to take you to the Wartburg?' I was in Eisenach, and had not known it! I climbed up to the Wartburg, which I had not visited since the time when I was leaving Germany as a fugitive. Remarkable! You will understand that something of a mystico-demonic nature swept through my mind—"

"Fräulein Maier wrote under the copy: 'It was the occasion of Wagner's first visit to his native land after his exile.' In a later part of the letter, which was not given to me verbatim, Wagner reminded his friend of a certain passage in his *Mitteilung an meine Freunde*. It is given by me, in explanation:

"A direct trip (from Paris) to Dresden led me through the Thuringian Valley, from which one can see the Wartburg on the heights. How unspeakably homelike and inspiring was the sight of that burg, (divinely protected, to me) which—strangely enough! I was not to visit until seven years later, when I (while being followed) cast from its elevation my last look at that Germany which I entered with so much joy at that time, and now had to leave as a despised and fugitive exile."

It was a strange fate to fall to the lot of him

who perserved for his folk, in living tones, the Wartburg legend of the singers' contest.

■ ■ ■

A little jazzing now and then
Is relished by the best of men,
But even they protest with might
'Gainst jazzing morning, noon and night.

Luis Angel Firpo's training exhibition at Madison Square Garden last Sunday required the presence of triple lines of police to keep the street throngs in check. Those MUSICAL COURIER connoisseurs who expect this column to point out that no police ever are needed here to press back the crowds at a Beethoven recital are entirely too previous. No such comparison will be recorded here.

■ ■ ■

On October 1, via the Paris, Mr. and Mrs. Henry T. Finck will sail abroad for an eighteen months' sojourn in Switzerland, the Riviera, and Italy. While away, the famed critic will write his memoirs and attend as few concerts and operas as possible. Happy Henry. And happy readers, when his memoirs make their appearance. The Finck way of writing and the things he writes about are possibly the most original and certainly the most spicy contributions to the literary side of music.

■ ■ ■

"A curious communist trial has begun at Munich," according to a Sunday paper cable. "There are four defendants—a littérateur well known in the Bohemian world of Berlin; a pianist named Schultze, a bookseller's traveler, and a workman. They are charged with founding a communistic society in Munich with the object of overthrowing the state. Some months ago a bomb exploded in the Burgstrasse in Munich, and it is alleged that the accused were implicated in this affair. The indictment charges them also with planning bomb outrages in the Reichstag and in other public buildings in Germany, conspiring to incite policemen to desert, and planning robberies by means of dynamite." The gentleman who sent us the foregoing clipping suggests that Schultze, the pianist, ought to do for an American tour, "for though his touch appears to be somewhat explosive, there is no doubt of his ability to raise the roof wherever he performs." And the audience literally would be carried away at his recitals.

■ ■ ■

Customs returns show that \$45,000,000 worth of diamonds and other precious stones were imported into this country during the year. The extravagance of American symphonic composers is becoming a national menace.

■ ■ ■

Strauss' compositions represent literally "the handwriting on the wall." This writer remembers a conversation he had in London on one occasion with Richard II, wherein that musical monarch remarked: "I orchestrate my scores by means of huge movable blackboards affixed to the walls. With a piece of chalk I indicate the symbols, and from them I have the manuscript copies made. Songs I compose on paper, and many a time I have arisen at night, dashed off a Lied complete, thrown it on the floor and thought no more about it until my wife picked it up the next morning. Then it went off to the publisher without a single change, and in several such cases the works turned out to be among my best sellers."

■ ■ ■

A Brussels paper was led to remark, after the recent performance of a new symphony in G minor: "It falls below the strict critical standard." Why not transpose the work into a higher key, say A minor, or B flat minor?

■ ■ ■

"As a contrapuntalist, pure and simple," declares the Munich Neueste Nachrichten, "Stravinsky has no superior today." Pure Stravinsky may be, but as for simple—

■ ■ ■

To judge from present tendencies a new musical composition that is merely a symphony will soon belong to the other lost arts of antiquity.

■ ■ ■

Take warning from the gift bearing personages of old, and beware of all schemes that offer to teach you music for nothing. If the instruction be of any value, the dispenser does not need to give it away.

■ ■ ■

Some therapeutists are continually extolling the merits of music as a medium for healing. It will not

have proved its case, however, until it succeeds in relieving the paralyzing nervousness of those performers who suffer therefrom when they have to sing or play in public.

French critics are making the remarkable discovery that Handel was a plagiarist. What are they going to do about it?

The Firpo-Wills fortissimo fisticuffs in Jersey City tonight will help to determine the question of heavyweight pugilistic supremacy. Why cannot the pianistic, baton, and vocal prima donna championships be settled in somewhat the same manner? It is such a conclusive method.

A friend communicates: "After Madame Schumann-Heink had sung at a club musicale, where an amateur played her accompaniments, being told by the pianist that this was the first time she had ever played for a singer, the prima donna broke out: "Mein Gott! Why did you begin with me?"

The socalled silly season is over, when the dailies publish the bewhiskered tale of the sea serpent, or the tale of the bewhiskered sea serpent, the man eating shark, etc. However, that other period draws rapidly nearer when we must read about the opera singers, their cab accidents, robberies, honors from royalty, quarrels, amatory episodes, etc. All the procession of press agent imaginings, as usual, will be read with bated breath by the naive public in Quoqua Junction, Podunk Crossing and that most provincial of all villages, New York.

Father (reflectively)—I think I'm going to buy one of those mechanical pianos. An agent was talking to me about it today. A little music in the house would help me when I come home from business of an evening, and the girls ought to learn to play, anyway.

Mother (sadly)—I don't think we can afford a piano. Anyway, the radio is enough.

Father—We can get the piano for \$800.

Mother—Then we can't have one. It's too much.

Daughter Dorothy—Why don't we get a motor car?

Daughter Bess—Yes, yes, an automobile.

Son Henry—Hurray! Now you're talking.

Mother—We're the only family in this street who haven't any.

Dorothy—Think of the trips in the country.

Bess—Father could ride on Sundays.

Henry—And I'd go to my office in it every morning.

Mother—My, but wouldn't the Pecks and the Moselys be jealous!

Father—How much is it?

Henry—A Tootmobile is only \$6,500.

Father—I haven't the money.

Mother (quickly)—Why, Thomas! You can get at least \$4,000 from a second mortgage on our house, you can resign from the club, give up smoking those expensive cigars, build your factory extension next year instead of now, and discharge some of your high priced assistants downtown.

Father (with glistening eyes)—Well, then, what is it to be—a piano or an automobile?

All—An automobile.

Father (decisively)—I'll get it.

Someone mentioned Pittsburgh the other day. Pittsburgh, Pittsburgh? Oh, yes, the Place that Once had a Symphony Orchestra.

When radio decides to pay artists for their services, perhaps they will chant the famous line from Locksley Hall, by Tennyson: "But the jingling of the guinea helps the hurt that Honour feels."

Many Americans must wonder why New York City ever allowed a statue of Verdi to be erected at Sherman Square, when so many of our own musicians remain unhonored by a monument in this perverted and unpatriotic metropolis. Has Italy any statues of MacDowell, Stephen Foster, Victor Herbert, Jerome Kern, or Irving Berlin?

No, Belinda, we did not say that the world is nearly through with "cornets." What we wrote was "coronets." Personally, however, we stand in shrinking awe of the corнет when it is in active eruption.

An "aero glide" is the latest dance invented by the terpsichorean teachers. A very plane figure, probably.

One piece of musical good news for the coming season is on hand early. The Philharmonic Society

and Schola Cantorum, joining forces as usual for a pair of concerts after the closing of the regular orchestral series, will shelve the customary Ninth symphony by Beethoven, and instead perform that truly grand masterpiece, Bach's St. Matthew's Passion.

Evidently the Morning Telegraph makes its music critic do general reportorial work during the off season in tone. The following is an evidence of his variations:

Neil Johnson, musician, of 107 Smith street, Jamaica, drives his automobile by ear although he plays the violin by note. Driving on the Queen's Boulevard recently, he somehow got the wrong rhythmic movement, and stepped on it in four-four or march time, while the city ordinance calls for waltz time.

Charged with exceeding the speed limit in the Long Island Police Court yesterday, Magistrate Gresser at first called it a discord and fined him \$25, but when Johnson's wife made a plea that her husband was out of work, and was the only support of the family of three, the court remitted the fine.

Johnson left court under a suspended sentence, but Mrs. Johnson hereafter will ride with friend husband, and beat time with a conductor's baton to Johnson will not lose the right rhythm of the score as written in the traffic regulations.

Samuel Keller Jacobs, banker and lover of music and blooded horses, communicates from Paris:

Dear Variations:

Twenty-five years of opera going at the Metropolitan convinces me that Grand Opera in Paris is given a wonderful edifice.

Critically yours,

S. K. J.

Just as it came, we publish the attached:

John Proctor Mills, Montgomery, Alabama's poet-musician has a piano student whose name is Miss Doggett, but she is neither a comic strip nor a jumble of words, but a beautiful young Miss interested in real music and does not spend her time in the tin pan jingling of rag or jazz. Her initials are F. E. D. which makes one think of the old negroism "she's done bawn faw good luck, case her initials spells er wud."

Contributed by a Reader of the MUSICAL COURIER.

At the MUSICAL COURIER offices last Friday:

Out of town (lady) caller: "It there anything going up here this week in the way of music?"

Polite MUSICAL COURIER clerk: "Nothing at all, I'm sorry to say."

O. T. C.: "No orchestra, or band, or recital?"

P. M. C. C.: "Not until the end of the month."

O.T.C.: "I'm so disappointed. I hate the theater, and now I don't know what to do tomorrow afternoon. It's my last day in New York."

P. M. C. C.: "There's the international polo game on Long Island."

O. T. C. (brightening up): "Oh, that will do

I SEE THAT—

Texas wants a State song and is willing to pay \$1,000 for it.

Oscar Seagle has been engaged for a master class in voice at the College of Fine Arts, Syracuse University.

Sidney R. Ellis, theatrical producer and song writer, is dead. Theodore Spiering planned to give two recitals in Seattle, but was so well received that he gave a third.

Lazar S. Samoiloff will reopen his New York studio on September 15.

Fort Worth, Texas, tendered a banquet to Mrs. John F. Lyons as a tribute to her work for musical advancement.

Ignatz Waghalter will be general musical director of the English Grand Opera Company.

Mme. Cahier will sing five new songs by Franz Schreker in Berlin on September 26.

Prince Bibesco, Roumanian Minister to the United States, will be patron for Barozzi's Cleveland recital.

Mieczyslaw Münz appeared seven times in recital and twice with orchestra in Sydney, Australia.

Toti dal Monte, Italian coloratura, will make her American debut with the Chicago Civic Opera on November 12. The Lyric Male Chorus of Milwaukee announces a competition contest.

Myra Hess will tour England, Scotland and Holland before returning to America about Christmas time.

Claude Warford has resumed teaching at his new studios at 4 West 40th Street.

Arnold Schönberg will make his debut as operatic conductor when his *Die Glückliche Hand* has its first production anywhere at the Vienna Volksoper.

This year's Salzburger Festspielhausgemeinde has been called off for good.

Granville Bantock's first opera, *The Seal Woman*, is to be produced at the Birmingham Repertory Theater.

The Papalardo School of Singing is now in new studios at 609 West End Avenue, New York.

Martha Maynard will direct the social functions for the new Roosevelt Hotel in New York.

Alice Gentle sang for one week in vaudeville in San Francisco at a salary reported to be \$3,000.

Julian de Pulikowski has joined the faculty of the Cincinnati Conservatory of Music.

The San Carlo Opera Company will open its New York

nicely. And they're sure to have a band, too. Thank you so much."

Anton Bruckner was born one hundred years ago. We fear what that will lead some of the conductors to do at their concerts this winter.

Bach, in fact, is not to be neglected this winter. The Society of the Friends of Music is to devote two of its ten concerts to music by the papa of the fugue, and Harold Samuel, an English pianist and specialist in Bach, is sure to pay devoted attention to the works of that composer.

Lila N. Flint, of Lewiston, Me., confounds us with this:

Dear Variations:

MUSICAL COURIER says, "Vice-Presidential Candidate Dawes composes and plays the piano. No doubt his political managers will try to keep the fact a secret."

I should think they would be glad to have him known as a man who could compose the piano as well as play it, for anybody who could compose a piano ought to be able to compose the American voting public, don't you think?

One of the secret joys of the Prince of Wales probably is the thought that if his visit had come later in the season he doubtless would have been compelled to endure a gala performance in his honor at the Metropolitan Opera House.

A conscientious hotel musician resigned from the orchestra because the waiters sold beer in the place. A very illogical gentleman, that musician. Has he never heard of the four great B's in German music—Bach, Beethoven, Brahms, and Beer?

Stocks slumped in Wall Street for several days but recovered immediately when it was made known that the Bach double concerto would be heard at the New York Symphony Orchestra concerts this winter.

The great open spaces are what may be seen in the parquet when a concert debutant gives a recital in New York.

Nilly—"What is an hautbois?"

Willy—"I dunno."

Nilly—"It is the original French name of the oboe."

Willy—"Well, what is a hoatzin?"

Nilly (after deep thought)—"I've never heard of it."

Willy (triumphantly)—"It is a South American bird, which because of claws on its wings as well as on its legs, climbs trees like a cat."

LEONARD LIEBLING.

season on September 22 with a performance of *Rigoletto*.

Mme. Schumann-Heink will fill some guest appearances at the Metropolitan this season.

Pavlowa will begin a three and one-half weeks' season at the Manhattan Opera House on October 17.

Gail Webster, coloratura soprano, pupil of May Stone, won prizes in two contests held in New York last week.

Guy Goltermann's open air productions of *Carmen* in St. Louis drew 60,000 people.

Felix Salmond will have five appearances with the New York Symphony Orchestra.

Harold Samuel has been created a Fellow in the Royal College of Music, London.

Alfred Picaver will make London his home.

The Kriens Symphony Club will resume rehearsals in the Great Hall of the City College on October 2.

Lodovico Rocca won the prize for an orchestral suite offered by The Lega Musicale Italiana, Inc.

Deems Taylor's score for the motion picture, *Janice Meredith*, has aroused great interest.

The Elwyn Concert Bureau of Portland, Ore., has become a partnership.

An annual scholarship in memory of Walt Whitman has been endowed at the Master Institute of United Arts.

The Bayreuth Festival will be held again next summer.

Joseph Malkin, cellist, will teach at the Malkin Conservatory in New York this season.

Journey's End is the name of a new song by Sydney King Russell.

Josef Hofmann has been spending the summer aeroplaning from one end of Europe to the other.

Joseph Regnes has resumed work for the winter at his New York studio.

Membership in the Washington Heights Musical Club is growing rapidly.

The Cornish School Foundation has been formed.

Sousa's new march is called *Ancient and Honorable Artillery*.

Oscar Saenger's summer school in Chicago was a great success.

Irene Howland Nicoll announces two scholarships in singing.

Ernest Newman has been engaged as guest critic of the New York Evening Post.

G. N.

Patriotism Again Claims Kathryn Browne in Song

Pacifism has no place in the career of Kathryn Browne, the youthful Chicago Civic Opera mezzo-soprano. At the nation's capital on a recent Friday she again raised her voice for patriotic purposes and sang at the huge National Conference for National Defense Test Day.

Most of the nation's officials who were in Washington were present, including Secretary of War Weeks; General John L. Hines, who has been chosen as General Pershing's successor; more than twenty other Generals of the United States Army, and numerous officials of various sorts. There were representatives from more than one hundred patriotic spirited national organizations including the D. A. R., the American Legion, Daughters of the Confederacy, G. A. R., Woman's Overseas League, Woman's Relief Corps, etc.

Miss Browne sang by request *The Americans Come*, while accompanied by the United States Army Band, using an orchestration written especially for this occasion by Captain Sherman, commander of the Army Band Training School. She also sang several of her concert songs. At the close of the meeting the entire assemblage sang *The Star Spangled Banner* led by Miss Browne and accompanied by the band.

Cultural School for Self Expression

Leona and Regina Kahl announce the resumption of their classes of self expression for young people on September 15, at their New York studio. These classes offer opportunity for children of all ages, from the very youngest, and there are also special dancing classes, including fundamental rhythms, Grecian, character and folk dancing.

Classes are conveniently arranged so as not to conflict with other obligations of those who wish to embrace this opportunity. There are classes daily in the morning for little children, including kindergarten work, and afternoon and evening classes. The instruction combines work and play, and is thoroughly constructive, effective, health giving and practical. The Misses Kahl have had several seasons of pronounced success, and it is expected that their success will continue.

Von Klenner Programs in Chautauqua Vicinity

August 2, 17 and 24, Mme. von Klenner, founder and president of the National Opera Club of America, representative of the famous Garcia school of singing, gave concerts or sacred song services in Lily Dale, Mayville and Westfield, all in the vicinity of Lake Chautauqua, N. Y. Nearly 2,000 people were in the audience at Lily Dale auditorium; at both churches extra seats were brought in, the rectors saying there had never been such a congregation in their edifices. Mme. von Klenner did all the directing and accompanying. The National Opera Club's opening affair occurs Thursday afternoon, October 9, the subject being Spanish opera, with some of the greatest Spaniards in America taking part, both as artists and as guests of honor.

Mrs. Lawson Completes Busy Summer

Franceska Kaspar Lawson, soprano, has just completed an unusually successful summer season. One of her recent recitals was at East Radford Teachers' College, the largest State Normal in Virginia, at which time her singing was



© Underwood & Underwood

WILLIAM GUSTAFSON BASSO of the METROPOLITAN OPERA CO.

SUMMER ENGAGEMENTS

"Brought Recollections of Chaliapin"

"An Outstanding Figure"

"Much has been said and written about William Gustafson and the audience was eager to see and hear him. His acting of the fierce old priest was strikingly done and his deep, resonant voice lent itself easily to the role. His singing was marked by clarity and brilliance and the audience was enthusiastic in its approval. He brought recollections of Chaliapin and would make a splendid Boris."

—Asheville Citizen, Aug. 12th, 1924.

"William Gustafson, the big blonde bass-baritone from the Metropolitan Opera, loaned for the week, acquitted himself with the distinction to be expected from one who has achieved such an enviable reputation. His vibrant voice was displayed to advantage and he demonstrated his splendid ability as an actor. He is an excellent artist and thoroughly justified the enthusiastic applause which always greets him." —He is an excellent artist and thoroughly justified the enthusiastic applause which always greets him.

"Gustafson, whose magnificent physique makes him a striking figure both on and off the stage, has firmly established himself with the Asheville music-loving public. His cordial manner and complete absence of affectation have won him a host of friends." —Asheville Times, Aug. 14th, 1924.

"His was a triumph of make-up, impersonation and voice. His conception of the role is artistic in the highest degree and he makes more of the part than would be the case if he were not an artist of such high rank." —Asheville Times, Aug. 15th, 1924.

"Raymond was sung by Gustafson whose every appearance was a source of pleasure. The writer doubts if a bass-baritone has ever been heard in Asheville to surpass him. It is to be hoped he will be heard often." —Asheville Citizen, Aug. 15th, 1924.

"William Gustafson came as a guest artist and had the important role of Ferrando. He was an outstanding figure in the cast both vocally and otherwise. His work was superb and his success as great as his deserts." —Asheville Citizen, Aug. 17th, 1924.

"William Gustafson, as Escamillo, was indeed all one could wish for, both vocally and dramatically. His sonorous voice and spirited acting called forth much enthusiasm from the audience." —N. Y. American, June 20th, 1924.

"William Gustafson was dignified as the High Priest, singing with sonority of tone and clearness of diction extremely welcome." —N. Y. Evening Sun, June 25th, 1924.

Fifth Consecutive Season with Metropolitan Opera Co.

Opens his Concert Season at the Worcester Festival, Oct. 9th, 1924.

Concert Direction of EVELYN HOPPER,

Aeolian Hall, New York

enjoyed by 1,300 students. In reporting the event for the Radford News, the critic of that paper stated that it was one of the most enjoyable recitals ever given at the State Teachers' College. "For pure sweetness of voice," so said the critic, "smoothness of transitions and wonderful range Mrs. Lawson was among the very best sopranos who have ever appeared at Radford Teachers' College." August 23, 25 and 27 found Mrs. Lawson giving two concerts in eastern Kentucky, Pikeville and Prestonsburg, and one for a teachers' institute in Summerville, W. Va.

A. Russ Patterson Studios Reopen

A. Russ Patterson reopened his New York studios on September 8, where, as usual, he will teach the art of singing in all its branches. Elliot Griffis, composer and pianist, has resumed direction of the classes and private instruction in piano, theory and dictation. There will also be classes in Italian, French and German.

John A. Hoffmann Resumes Teaching

John A. Hoffmann, tenor and member of the artist faculty of the Cincinnati Conservatory of Music, following an enjoyable vacation, has resumed his activities for the new season.

Hanna Brocks Vacationing at Asbury Park

Hanna Brocks is spending a late vacation at Asbury Park, but will reopen her New York studios on September 15.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Society of American Musicians—Contest in piano, voice, violin, cello and woodwind instruments; winners to appear as soloists with Chicago Symphony Orchestra; contest closes October 25. For rules and compositions to be used write Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago, Ill.

Guilmant Organ School—Four free scholarships for organ students. Open to young men and women eighteen years of age. Contest held October 3. Applications must be sent before October 1 to Dr. Wm. C. Carl 17 E. 11 Street, New York City.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

B. Schott's Söhne—3,000 Goldmarks (about \$750) for the first, and 1,500 Goldmarks for the second and third best concerto for one or more solo instruments and chamber orchestra. Unpublished scores must be signed with nom de plume and sent before December 1 to B. Schott's Söhne, publishers, London, England.

The Chicago North Shore Festival Association—\$1,000 for the best work for orchestra submitted, the winning composition to be played at the final concert of the 1925 North Shore Music Festival. Contest ends January 1, 1925. Compositions should be sent to Carl D. Kinsey, 64 East Van Buren Street, Chicago, Ill.

Alviene University School of Arts—\$3,000 in scholarships offered for light and grand opera and vocal training. Tests every Tuesday. Applicants communicate with Signor Nicolini, Secretary, Department of Opera, Alviene University School of Arts, 43 West 72nd Street, New York.

\$800 in scholarships in Dalcroze Eurythmics. Apply in person or by mail to the Secretary of Dalcroze Eurythmics Department, 43 West 72nd Street, New York.

Master Institute of United Arts—Free and partial scholarships. For further information apply 310 Riverside Drive, New York City, N. Y.

Joseph Pulitzer Scholarship—\$1,500 scholarship for best composition in extended and serious form, offered American student of music deemed most deserving to study in Europe. Manuscripts should be sent, before February 1, to New England Conservatory of Music, Huntington Avenue and Gainsborough Street, Boston, Mass.

Lyric Male Chorus of Milwaukee—\$100 and \$50 prizes offered American citizen for best musical setting to Kipling's poem, *Where Earth's Last Picture Is Painted*. Contest closes January 1. For further information address A. J. Van Dyke, 253 Plankinton Arcade, Milwaukee, Wis.

The time for submitting scores for the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles for the best symphony or symphonic poem by an American composer has been extended to May 1, 1925. Address communications to W. A. Clark, Jr., 2205 W. Adams Street, Los Angeles, Cal.

Alviene University Scholarships

The sum of \$3,000 in scholarships for light and grand opera and vocal training is offered by The Alviene University School of Arts. The masters in the vocal department are: Leo Nadon, late with Bernardi of Paris and Polli of Milan, and Mme. Kleckner, of the San Carlo Opera Company and late with Millochi Melocci and Michelli Vertri of Rossini Conservatory, Peso, Italy. Tests will take place every Tuesday, beginning September 15. Applicants should call or communicate with Signor Nicolini, the secretary of the department of opera of The Alviene University School of Arts, New York.

The sum of \$800.00 in scholarships in Dalcroze Eurythmics is also offered by the Alviene University School of Arts, under the direction of Fraulein Nellie Reichel, specialist in Eurythmics as originated by Jacques Dalcroze of the Geneva Conservatoire, Switzerland. Fraulein Reichel is from the Royal Academy of Music, Berlin, and the School of Applied Rhythm, Hellerau.

Dalcroze Eurythmics teaches the student the value of complete mental and bodily coordination, by interpreting the rhythmic elements in music back into rhythms of the body from which they originated. It has a permanent place in the more prominent conservatories, especially abroad, because it is a vital necessity in developing a sense of rhythm and powers of interpretation in students, not only of music but also in opera, pantomime and the dance.

The courses are open to both ladies and gentlemen (also children on stated days). Applicants may apply in person or by mail to the secretary of the Dalcroze Eurythmic Department of The Alviene. The names of those who are successful will be announced later.

Hans Kindler Returns from Europe

After three months of concert activity in Europe, Hans Kindler, the distinguished cellist, arrived in New York on September 7 on the steamship America.

Mr. Kindler gave three recitals in Paris while abroad, the last two being the result of the unusual enthusiasm created by his first appearance there. He also served on the jury of the Brussels Conservatory for the awarding of prizes, and played extensively in Holland, his native country. He will be heard in concert in the United States during the whole of the coming season, and makes his first appearance at the Pittsfield Music Festival, where on September 18 and 19 he will play Leo Sowerby's sonata for cello and piano, with the composer at the piano.

Ethelynde Smith Gives Pleasing Recital

Ethelynde Smith, soprano, gave a recital in Alton Bay, N. H., on August 7, and her audience included people who were summering there and also some who motored from miles around. Miss Smith was so well received that she had to repeat one number on her program and give three encores. In reviewing the recital, the Rochester Courier commented as follows: "Ethelynde Smith, whose summer home is at Alton Bay, gave a most pleasing and artistic

recital there last Thursday evening. Miss Smith has a charming voice, and she gave a program of great variety before a very appreciative audience. Her accompanist, Lois Mills, is an artist also, and her piano work was much enjoyed."

Francesco Daddi a Successful Teacher

Francesco Daddi, the distinguished operatic singer, has met with considerable success ever since he opened his studios in the Fine Arts Building in Chicago. A teacher's success depends on the results accomplished by the students, and Francesco Daddi is one who can look with glorification



FRANCESCO DADDI

HOW THEY ADVERTISE AN ARTIST IN AUSTRALIA.

Announcements in a Sydney paper following the highly successful first concert of the young Polish-American pianist, Mieczyslaw Munz, who is making his first Australian tour.

SYDNEY MORNING HERALD.**MONDAY, JULY 28, 1924.**

TC.	AMUSEMENTS.	OPERA.
XXXXX	G RAND TO-NIGHT, AT 8. "DON PASQUALE." (first performance). Only a limited section of seats for to-night's performance will be available for booking at falling rates this morning. PRIOR 12/6.	
RS,	TICKETS AT 10/6, 7/6, and 5/- (Late Dose) will be available at the doors TO-NIGHT.	

S ED.	H ER Direction J. G. WILLIAMSON, LTD. Sir GEORGE TALLIS, E. J. TAIT, FRANK S. TAIT Dame KELLIE MELBA and J. C. WILLIAMSON, LTD. A SEASON OF GRAND OPERA, TO-NIGHT, AT 8. TO-NIGHT, AT 8. "DON PASQUALE." "DON PASQUALE."	MAJESTY'S Managing Directors: Sir GEORGE TALLIS, E. J. TAIT, FRANK S. TAIT Dame KELLIE MELBA and J. C. WILLIAMSON, LTD. A SEASON OF GRAND OPERA, TO-NIGHT, AT 8. TO-NIGHT, AT 8. "DON PASQUALE." "DON PASQUALE."
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in te re all	Cast of Characters: Norma Teo Dal Monte. Ernesto Dino Borgioli. Don Pasquale Gaetano Azziolli. Dottore Malatesta Apollo Granforte. Notaro Luigi Cilia. Conductor Arnaldo Schiavone.
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TUESDAY EVENING, July 29, at 7.45.
"AIDA."WEDNESDAY EVENING, July 30, at 7.45.
"FAUST."THURSDAY AFTERNOON, July 31.
"GAVALLERIA RUSTICANA" AND
"I PAGLIACCA."THURSDAY EVENING, July 31.
"LUCIA."FRIDAY EVENING, August 1.
"AIDA."SATURDAY MATINEE, August 2.
"DON PASQUALE."SATURDAY EVENING, August 2.
"OTELLO."First Performance.
with
KELLIE MELBA
as Desdemona.MONDAY EVENING, August 4.
"TALES OF HOFFMANN"

(first performance).

TUESDAY EVENING, August 5.
"TOSCA."Director of the Opera Season: Mr. NEVIN TAIT,
THE BOX PLATE will open this morning for "DON PASQUALE" (matinee) and "OTELLO" (evening),
on SATURDAY, AUGUST 2.TO-MORROW MORNING the PLAN WILL OPEN
for the First Performance of "THE TALES OF
HOFFMANN" on MONDAY, AUGUST 4.MIECZYSŁAW MUNZ
WINS GREAT TRIUMPH.
MUNZOVERWHELMING TOWN HALL SUCCESS.
OVERWHELMING TOWN HALL SUCCESS.Achieved by a great audience as
"THE 'HEIPETZ' OF THE PIANO."
"THE 'HEIPETZ' OF THE PIANO."
"THE 'HEIPETZ' OF THE PIANO."
"THE 'HEIPETZ' OF THE PIANO."At the conclusion of the Programme on Saturday
Night, when the young Polish Pianist carried off
with intoxicating vivacity and rhythmic fascination,
there was the rush of people to the stage, and the
inevitable after-recital. In novice handicapped by
his almost winsome modesty—eschewing himself, indeed,
as an individual—he wove sheer enchantments.SECOND CONCERT—TO-MORROW NIGHT.
Direction J. and N. TAIT.
HALLJ. and N. TAIT
have great pleasure in presenting the
BRILLIANT POLISH PIANIST,
MIECZYSŁAW MUNZ,
MIECZYSŁAW MUNZ,
MIECZYSŁAW MUNZ,
MIECZYSŁAW MUNZ,
who created such extraordinary enthusiasm at his first
Concert on Saturday Night.TO-MORROW NIGHT'S PROGRAMME.
PASTORAL SONATA IN D MAJOR BEETHOVEN,
PRELUDE, ARIA and FINALE CESAR FRANCK,
LA FILLE AUX CHEVEUX DE LIN DEBUSSY,
DOCTOR GRADUS AD PARNASSUM DEBUSSY,
NOCTURNE IN F MINOR CHOPIN,
VALZE IN C SHARP MINOR CHOPIN,
ETUDE, OP. 10, NO. 1 CHOPIN,
ETUDE, OP. 10, NO. 13 (Revolutionary) CHOPIN,
TWO LEGENDS LISZT.FOR TO-MORROW NIGHT,
5/- TICKETS, AT 8/-,
5/- TICKETS, AT 8/-,
5/- TICKETS, AT 8/-,
Will be available at the doors.
5/- and 3/- TICKETS
on Sale at Nicholson's This Morning.Concerts also on THURSDAY, 31st; SATURDAY, Aug.
2nd and TUESDAY, 5th.Prices: 5/- to 7/6 (plus tax), with special concessions
for Musical Students, and Students at Schools and
Colleges. Full details at Nicholson's Box Office.J. G. WILLIAMSON, LIMITED.
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September 15th

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JOHN HEATH PARIS CONCERT PIANIST
AND INSTRUCTOR
22, Rue Visconti**Jean de Reszke**
53 Rue de la Faisanderie
Paris**Grete Birk Heard at Reception**

Grete Birk, Scandinavian mezzo-soprano, artist pupil of Tofi Trabiles, recently sang at a reception held by Baron and Baroness Joast Dahlerup at their residence in New Rochelle. Her delightful program included several Danish folk songs, among others, Hris Du Har Oarme Tanker by Borresen, and Grieg's Good Morning. Among those who enjoyed Madame Birk's excellent performance were the Danish Consul General, Georg Beck, Vice-Consul Mads Henningsten and Albert van Sandt.

Marcella Geon with Pantomime

Marcella Geon, pianist, interrupted her vacation at the Thousand Islands to play for the Alberto Pantomimes at their unusually successful shows at Cherry Lane Theater, August 9. Miss Geon accompanied the company to Cincinnati, where they are appearing, following the opera season at the Zoo.



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of singing*

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for concert, opera
and theatre :: ::

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601 Carnegie Hall
NEW YORK, N. Y.

Toscanini Praises Art of Lucilla de Vescovi

Having received high praise from the musical press of two continents, having made a place for herself professionally as one of the interesting and unusual singers of the concert stage, Lucilla de Vescovi cherished still another ambition—one recently achieved—to sing especially for her countryman, Arturo Toscanini. When she landed in Italy every one who could have presented her said it was not possible. He is tired, nervous and especially intolerant of singers. She had better not risk it. But the unexpected happened. Donna Lucilla's fame as a singer had preceded her to Milan and when she arrived she found that Signor Clauetti, of the firm of Ricordi, desired to give a reception for her. A letter to her manager, Catherine A. Bamman, contains the following information:

"Among the guests, all musicians, were Pizetti and Toscanini. I sang and was a success. Pizetti was very enthusiastic over my interpretation of two songs of his, and Toscanini asked me to come to see him the following morning at La Scala and sing for him. He was most gracious and charming and complimented me until I was completely bewildered. He especially spoke of the way my voice was placed and wants me to continue without changing anything. Also he impressed upon me again and again to keep away from the opera, from the theater, but to devote myself altogether and exclusively to concerts because of my especial qualifications of voice, temperament and style. He insisted that I can hold an absolutely first place as a concert singer and said he could help me, and would help me to achieve it. He even said that if he recovers from the fatigue of his work sufficiently before I leave for America again he will take me under his instruction for a time. You can imagine how thrilled and surprised I was. I am to go to him again in September."

Lucilla de Vescovi is scheduled to give a series of concerts in New York this season. She will give several concerts of very old music and several of very new music, and is bringing many interesting novelties for which her programs have become so popular.

May Peterson Doubly a Colonel

The Ft. Worth Star Telegram recently carried the following article:

Brownwood, August 19.—It's "Colonel" May Peterson Thompson now! The noted concert singer, a native Texan, who recently returned to her native Texas after triumphs on the concert stage as the wife of another native Texan and former member of the Ninetieth Division, E. O. Thompson of Amarillo, was voted an honorary colonel of the division association.

Incidentally, the "colonel" now outranks her husband in military title, since he is a lieutenant colonel, holding that rank as division machine gun officer in the war time Ninetieth Division.

Miss Peterson, incidentally, is doubly colonel, having already received the honor from the 36th Division at the National Guard encampment at Galveston.

The 90th Division was one of the selected divisions for the Army of Occupation, and was in action on the Meuse



MAY PETERSON

when word of the Armistice was received. The 90th Division was Miss Peterson's husband's regiment in France and Germany, and now he is commanding the 36th in the National Guard.

John Powell Having Well Earned Rest

While passing through New York, on his way to Norfolk, Conn., for an extended visit, John Powell, pianist, stopped into the office of his manager, Loudon Charlton, and surprised his friends there who thought him in Virginia. He explained that during the summer, while in the mountains of Virginia, he worked very hard on his programs for next season and on some new compositions, and was now on his way for a well earned rest.

Claude Warford in New Studios

Claude Warford has returned from his vacation, which was spent along the Massachusetts and Maine coasts, and has resumed teaching at his new studios, 4 West Forty-fifth street.

Ellerman and Coxe Return from Vacation

Amy Ellerman, contralto, and her husband, Calvin Coxe, tenor, have returned to New York from an especially fine vacation. They motored out to South Dakota and back.



ADA SODER-HUECK,

who has returned to her Metropolitan Opera House studios and will resume teaching on September 15. Mme. Soder-Hueck has had a delightful time in the Pocono Mountains and feels in splendid condition for her busy season's work.

in their Maxwell Club Sedan, and with the exception of two punctures had no trouble of any kind. The contralto states that it was most interesting to pass through the many cities they had made by train on various concert trips.

Whiteman Baltimore Concert a Sell-Out

Summer is ordinarily a season of lapsed activities in the theatrical and concert fields. "Everyone is out of town" is the statement which drops from the lips of concert managers and show people all over the country. Everybody is out of town, everybody but about five million, as F. P. A. once remarked. To demonstrate the fallacy of seasonal patronage for music, the Metropolitan Musical Bureau recently booked Paul Whiteman and his Orchestra in Baltimore, Md., on a hot Monday night in early August. William A. Albaugh, the veteran concert manager of that city, was the daring impresario who had the Lyric Theater opened specially in the middle of summer to present this attraction. The outcome was a complete sell-out; there were many standees and several hundred people were turned away.

Pupil of May Stone Wins Two Prizes

Gail Webster, the young coloratura soprano, was the winner of the first prize at two contests held last week, one at the Sheridan Theater, New York, and the other at the Regent Theater. At both houses a discriminating audience accorded tumultuous applause to the young contestant.

Cecil Arden in Biarritz

A postal card from Cecil Arden, dated Biarritz, reads: "Am having a glorious summer. This Basque country is lovely beyond anything I had imagined. Shall probably sing for the King of Spain while here."

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With San Carlo Grand Opera Company
Asheville, N. C., August 15

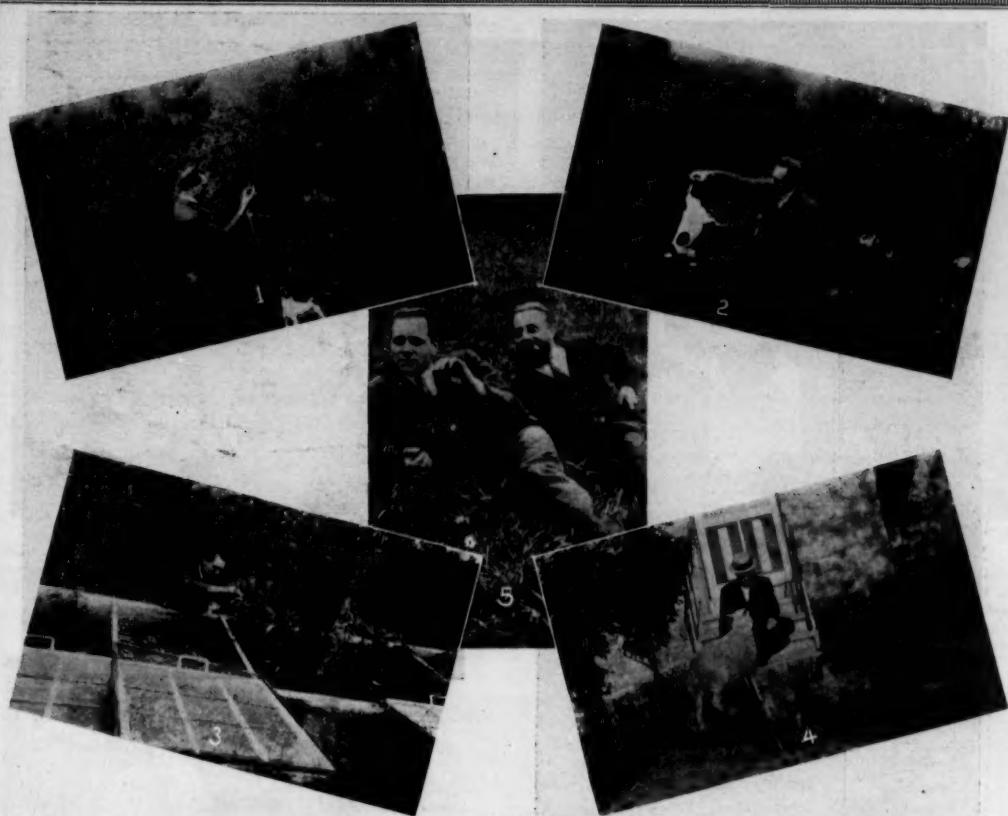
ABBY
MORRISON

in Pagliacci, made her debut in the part of Nedda. It was an interesting occasion for the audience and should have been for her, because she came through her baptism of fire in a most satisfactory manner. She came well prepared for the ordeal by being apparently thoroughly familiar with her part and had the added advantage of an exceedingly good voice. She reached quite a high artistic altitude in the conclusion of the second act.

From the Asheville Citizen, August 16, 1924.

Management: R. E. Johnston

1451 Broadway New York



ANSSEAU VACATIONING

"somewhere in France." (1 and 2) The Chicago Opera tenor and his dog, Follette, having a little game of ball. (3) Taking care of his vegetables. (4) Feeding a nice morsel to his sheep, and (5) the tenor and his friend, Lauvers, assistant conductor of the Chicago Civic Opera Company.

MR. AND MRS. ALFREDO CASELLA
AND ELIZABETH GUTMAN,

snapped, as Miss Gutman writes, "just after a delicious lunch of noodles and Italian wine," in Rome. No wonder they look so happy!



WILFRIED KLAMROTH AND HIS MASTER CLASS.

The accompanying picture shows a group of Mr. Klamroth's master class by the fountain in the beautiful Italian garden at the Edgewood Vacation Music School, Great Barrington, Mass. Mr. Klamroth is a well known vocal teacher of New York.

MARIE MILLER AND SOME OF
HER PUPILS.

Snapped in Paris. Left to right: Vera La Mishka, Eleanor Collier, the Countess de Prorok, Dorothy Kay Miller, Madeline Courtenay and Marie Miller.



ISOBEL TONE'S CLASS IN THE DUNNING SYSTEM.

Isobel Tone is one of the numerous teachers who are winning success in connection with their work in the Dunning System of Improved Music Study for Beginners. Accompanying is a picture of her Normal Class in Los Angeles, Cal. The photograph shows, left to right, Lilla Litch, Glendale, Cal.; Una Daugherty Bousher, Ocean Park, Cal.; Artilla R. Bailey, Pasadena, Cal.; Isobel Tone; Mildred G. Haines, Los Angeles; Mamie Franklin, Los Angeles; (seated) Aileen Whaley Sweetwater, Texas, and Zola P. Royal, Pasadena, Cal.



ALICE SECKELS AND SAMOILOFF.

Alice Seckels, San Francisco impresario, and Lazar Samoiloff, snapped in the California city, where the latter held a very successful master class under Miss Seckel's management. Sigismund Stojowski also held a successful master class there this summer and both he and Samoiloff will return next summer for classes.



MABEL MCKINLEY.

soprano, who sang at the Keith Theater, Philadelphia, during the week commencing August 11. Miss McKinley was enthusiastically received by large audiences, for she is an excellent artist and also the possessor of a dynamic personality.



DEVORA NADWORNEY.

summering in the Pocono Mountains. Miss Nadworney begins her fall season as contralto soloist at the Berkshire Festival, in September.



GIORGIO POLACCO AND EDITH MASON,
artistic director and prima donna of the Chicago Civic Opera Association, snapped while taking a few days' rest among the olive trees at Bellagio on Lake Como.



RALPH COX AND CLAUDE WARFORD,
composers and teachers of singing, at Rockport on the coast of Massachusetts.



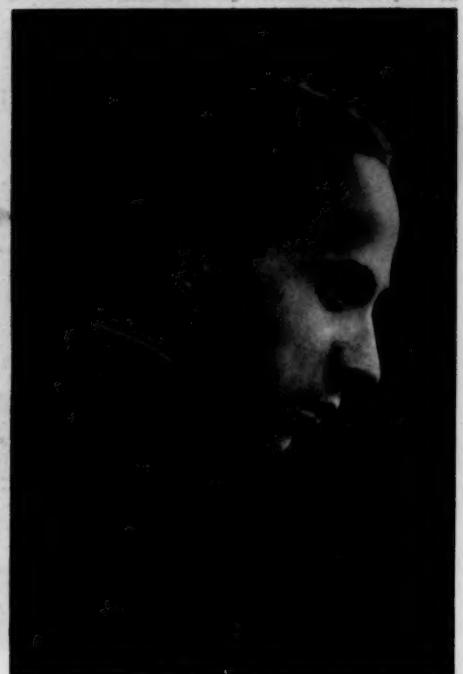
CESARE STURANI,
vocal teacher and coach, whose busy summer session ends with the beginning of the new fall term, on September 22. Mr. Sturani will have one of the busiest seasons of his teaching career in New York, where he is now firmly established and has a large following of professionals and students.



ADELLA PRENTISS HUGHES,
the energetic manager of the Cleveland Orchestra, spent most of the summer at N E Ranch, Tshawooa, Wyo. This is Mrs. Hughes on Bonny, just before she dashed out through the corral gate in the background, for the daily morning canter.



WILLIAM RYDER,
in front of his shack, Billiden, in the woods of Merriewold, N. Y. Mr. Ryder believes one should have a hobby to be happy. This shack is his own creation, put up by himself without any help.



VLADIMIR GRAFFMAN,
violinist, who will use Mana-Zucca's Toccata on all his programs.



ORA HYDE,
soprano, who is now under the management of the State Concert Bureau, Carnegie Hall, New York. Miss Hyde will appear as soloist with the Minneapolis Symphony Orchestra on November 30. (Apeda photo)



THE LURE OF THE ADIRONDACKS.
(1) Louis L. Horch, president of the Master Institute, and Mrs. Horch, on the shore of Saranac Lake. (2) In the heart of the Adirondacks: (Left to right) Mrs. Maurice Lichtmann, Esther J. Lichtmann, and Maurice Lichtmann, vice-president of the Master Institute of United Arts.



RUTH ST. DENIS,
the dancer, with the celebrated mimic, Cissie Loftus, at Lake Placid, N. Y.



SOME OF CLARENCE ADLER'S PUPILS AT KA-REN-NI-O'KE.

Right to left: Josef Adler (well known accompanist), Minnie Huber (winner of gold medal in recent Music Week contest), Mrs. Clarence Adler, Lillian Harris, Richard Adler, Clarence Adler, Ray Harris, Marian Eliessof; on the grass—Helen Rosenberg.



DELEGATES OF THE I. S. C. M. MEETING DURING THE FESTIVAL AT SALZBURG.

Left to right: Zoltan Kodaly (Hungary), Dr. Erwin Felberg (Austria), Willem Pijper (Holland), K. B. Jirak (Czecho-Slovakia), Alfredo Casell (Italy), Edward J. Dent (chairman), Richard Hammond (U. S. A.), Philip Jarnach (Germany), Paul Stefan (Austria), Adolf Weissmann (Germany), H. W. Draber (Switzerland), Henri Prunières (France), Edwin Evans (England), Erick Steinhard (German-Bohemian).



GILBERT ROSS,
the young American violinist, snapped while
on vacation in Canada.



MR. AND MRS. FISKE O'HARA AND DAUGHTER
returning from Europe where they have had a delightful trip. Mr. O'Hara has received some splendid offers for concert and vaudeville throughout the coming season. (Wide World photo)



WILLIAM REDDICK,
who has been musical director for the Bay View University Summer School at Bay View, Mich., all summer, snapped with one of his pupils. If the picture were a trifle wider one could see the bow of Mr. Reddick's Ford, in which he is now voyaging east to reopen his New York studio.



IGNACE HILSBERG,
Polish pianist, who scored a success at the Lewisohn Stadium, New York, August 13, spent part of his vacation at Atlantic City, where he enjoyed outdoor sports, including a trip by hydroplane.



BENIAMINO GIGLI,
the famous Italian tenor, who won a triumph in Germany this summer which can only be compared with the successes of Caruso there. He was due back in this country this week for the busiest season in his career. He sings at the Police Games on September 13, starts the next day for San Francisco to sing in opera for three weeks, then gives a week or two to concerts and will be back in New York the end of October for the Metropolitan rehearsals. Mr. Gigli is shown with his German manager, Erich Simon, of the Wolff Bureau, Berlin. (Binder photo)



CHARLES STRATTON AND HIS MOTHER,
photographed at the tenor's old home in Tennessee. Mr. Stratton was scheduled to return to New York, September 1. He will open his season at the Berkshire Festival in Pittsfield, Mass., September 19.

September 11, 1924



THE SINGER'S NERVOUSNESS AND ITS RELATIONSHIP TO HIS VOICE PRODUCTION

By William A. C. Zerffi

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While cases of extreme nervousness upon public appearance are common to all branches of public performance, yet it will be admitted that it is the singer who seems to be more acutely subject to "nerves" than the general run of other performers. Speech is very closely allied to singing, but speaking is so habitual a function that once the first lines have been spoken the natural automatism due to long habit takes possession and the real danger is passed. In singing, the matter is much more complicated; long phrases have to be sustained, high tones to be reached, and any degree of abnormal nervous tension is liable to have an exceedingly detrimental effect upon the singer's performance. There have been many panaceas offered to remedy this condition, but it does not seem as if there has ever been one devised which can give the singer real relief. The reason for this is that the matter is concerned with vastly more than would be occasioned by the natural and normal excitement experienced just before public performance, while it is doubtful if one who could be justly termed an artist has ever stepped before the footlights or out upon the concert stage without a slight acceleration of the heart action. This excitement is a very different matter from the actual craven fear which possesses many singers and which causes acute suffering, to say nothing of its detrimental effect upon the voice. How often is it not advanced that frequent appearances will accustom the singer to his public and act as a cure for nervousness, but there are singers without number to whom every public engagement

is a literal ordeal despite the fact that they have had years of experience.

The writer is often consulted by those who suffer from this acute nervousness and feels convinced that its existence is due almost entirely to a faulty technic of voice production causing so great a degree of uncertainty as to how the voice will function as to give rise to endless fear. Since the singer is seldom (if ever) acquainted with what is taking place in his throat when he sings, he has no means of judging as to whether his technic is correct, nor has he any reliable means of deciding whether or not he is in good voice. As a consequence, his whole life is spent in wondering what condition his voice will be in when the time comes for him to sing, and it is not surprising that his nerves are in a continual state of over-stimulation. To observe the average singer's behavior just before singing can hardly fail to evoke keen sympathy for his suffering but which cannot fail to be tempered with a certain amount of amusement at the absurdities in which he is liable to indulge. If he should be unfortunate enough to be indisposed to any degree, sprays and throat tablets are indulged in, to say nothing of ceaseless trying and testing of the voice. If the indisposition has not attacked the larynx, he will probably be able to sing comparatively well, but if the larynx is affected and he nevertheless engages in what the singing world terms "singing over a cold" (as rank a piece of nonsense as was ever devised), he is courting disaster of the worst possible kind.

If we contrast this with the situation in which a singer finds himself who really understands his vocal mechanism, is acquainted with its varying conditions, knows how to test his vocal condition, and above all knows when to rest his voice and when to use it, we can hardly fail to realize that much of the worry and anxiety which singers experience could be avoided. To the singer who knows that his voice will respond to his wishes without his having to force it to obey, and who knows that his vocal muscles are no different from any other muscles of his body, and that to overstrain them is a risky and dangerous procedure, singing cannot fail to lose most of its vague terrors and become a normal and rational form of activity.

D'Alvarez Returning in November

Marguerite D'Alvarez, the celebrated mezzo-soprano, has been spending most of the summer at Aix-les-Bains. She left for England on August 14, where she was sched-

uled to give a recital on August 17, and then went to Douglas, Isle of Man, where she sang on August 31.

During the interval she visited her sister at her country house in Broughton, near Chester. The month of September she will spend in Paris and return to England again in October, sailing for this country on November 1.

Oscar Anselmi's Milan School

What a fine thing it is to know that in this day and time of hustle and bustle there are still some teachers of voice who are really worthy! Over in Milan, Italy, in beautiful Via Vincenzo Monti forty-six, is located the studio of Oscar Anselmi. Month after month, artist-students are making their debuts in opera in some of the numerous Italian opera houses and they invariably thank Maestro Anselmi for his patience and wise guidance, not only in matters pertaining to voice production but also in the actual singing of the operatic parts. In the matter of cadenzas alone, he is a marvel. What a consolation it is to young artists to learn

the correct cadenzas in the very beginning. Then it is not necessary to unlearn them afterward.

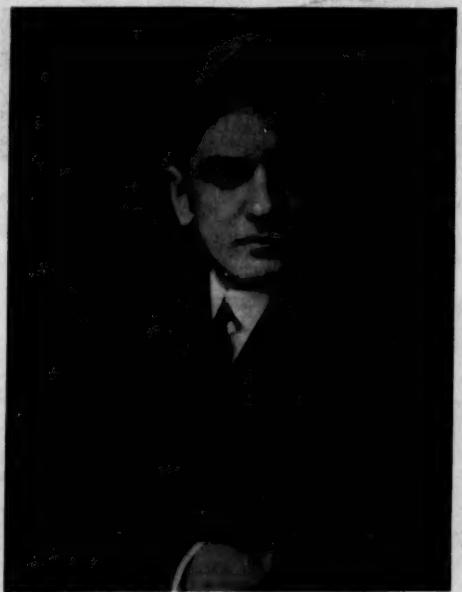
Many wonder how Maestro Anselmi can possibly teach so many different pupils in one day. There are, of course, several reasons. In the first place, having been an operatic conductor in leading theaters for many years, naturally the operas are, as one may say, a part of him. Secondly, he is by nature a great pianist and accompanist. He never seems to tire, and it is a pleasure to hear him running over the keys, whether it be early in the forenoon or late in the evening.

Another important reason is Oscar Anselmi's system. Rarely does a student have to wait beyond the appointed time. When his hour is up Maestro Anselmi has a tactful way of his own of letting the pupil know it, and so all understand and are satisfied.

LLOYD MORSE.

The Open Road Praised by James Wolf

One of the many letters Gretchen Dick and William Stickles are receiving daily on their song, The Open Road,



© Mishkin Studio

JAMES WOLF

is this one from James Wolf, basso of the Metropolitan Opera Company:

Dear Gretchen Dick:

Your song, The Open Road, is a real find; it is one of those compositions which really give a singer a chance to say something to his audience. I am planning to combine it with The Volga Boat Song at the concert I sing in St. Louis next week. I am sure your fine, real "man-song" will bring me success. Please write me some more like it.

Most sincerely yours,

(Signed) JAMES WOLF.

The Open Road evidently is going over the top far beyond the expectations even of the author and composer. Miss Dick's Sun and Moon, set to music by Arthur Penn, is the next Red Seal Victor release by Reinald Werrenrath. Miss Dick is now collaborating on songs with Anne Stratton, their first being From Out the Long Ago.

Philadelphia Civic Opera Artists Engaged

Among the artists engaged by the Philadelphia Civic Opera Company for the 1924-25 season are Julia Claussen, Elsa Alsen, Tina Paggi, Helen Stanley, Paul Althouse, Ulysses Lappas, Alfredo Gandolfi, Tom Burke, Henri Scott and many others. Alexander Smallens is musical director and conductor of the company, and with him at the helm the season promises to be a great success.

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This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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MUSICAL COURIER

Gabrilowitsch Writes from Europe

In a letter recently received by his manager, Loudon Charlton, Ossip Gabrilowitsch gives the following résumé of his activities since he landed in Europe about July 1: "We landed in Holland July 1 and spent ten days there, doing nothing but sight seeing. We visited Amsterdam, Haag, Scheveningen, Haarlem and many other old quaint and picturesque places. Then we proceeded to Munich, where we spent a fortnight. I spent a week at Gastein, which is a famous watering resort in the Austrian Alps and very well known for its bath cures. It is a favorite place for artists, and when I arrived I found among the summer guests such old friends of Kreisler, Bachaus, Stock, Schindler, Flesch, Huberman, a most interesting and stimulating crowd of people.

"At the end of the week I went to Italy to join Mrs. Gabrilowitsch and our daughter, Nina, who were expecting me at Gardone Riviera, on the border of the Lake of Garda. Mrs. Gabrilowitsch and I then visited Vienna for a few days, where an interesting festival takes place early in September."

While abroad Mr. Gabrilowitsch is conducting three important concerts. He conducted the Berlin Philharmonic Orchestra, of which Wilhelm Furtwängler is the regular conductor, on September 10 and will do so again on September 26, and on September 21 he will make his appearance as guest conductor with the Concertgebouw Orchestra of



Photo by Apeda
OSSIP GABRILOWITSCH

Amsterdam, of which Willem Mengelberg is the regular conductor. Mr. Gabrilowitsch will be soloist, playing a piano concerto, at the opening of the regular season of the Concertgebouw Orchestra, Mr. Mengelberg conducting, on September 28.

The pianist-conductor will sail from Hamburg on October 2 and will open his season of piano concerts in New York on October 25 with a recital in Aeolian Hall.

Talented Pupils in Lovette Summer Class

Among the Lovette summer class pupils who displayed considerable pianistic ability are Virginia E. Wiley, a teacher who comes from McKinney, Texas, and Mildred Ensign of Toledo, Ohio. Both are former students of T. S. Lovette. They appeared to advantage at a class recital at the Carnegie Hall studio, New York, and also on WRC radio programs on August 26 and 30 in Washington. Other teachers included in the Carnegie Hall summer class were Julia Robbins Chapman, the well known teacher of Tacoma, Wash., who was formerly a student of Mr. Lovette in Leipsic, Germany, and Pauline Byrd, of Enterprise, Ala.

Gottfried Federlein Gives Series of Recitals

Following a six weeks' sojourn at Penobscot Lake, in the woods of northern Maine, Gottfried H. Federlein, organist of Temple Emanu-El, New York, gave a series of recitals in Portland's Municipal summer course. He was heard in an interesting program each afternoon from August 25 to 29 inclusive.

Ornstein for Worcester Festival

Leo Ornstein will open his season as soloist at the Worcester Festival on the afternoon of October 10 when he will play the MacDowell piano concerto. Contracts have just been signed for his appearance in recital at Cornell College, Mt. Vernon, Ia., on November 26, and at Lindsborg, Kans., on November 22.

Rose Coghlan Teaching at Alviene

Rose Coghlan is now with The Alviene University School of the Theater, teaching dramatic interpretation. She will incidentally appear in a revival of some of her old successes, at the Alviene Art Theater. The opening bills will be Forget-Me-Not, David Garrick, and her well known character creation of Peg Woffington.

Metropolitan Opera Tenor for Alviene School

Arrangements are pending by which Arnold Gabor, tenor of the Metropolitan, will have charge of the grand opera classes at the Alviene School. Herr Gabor will also conduct a master vocal class, after the principles of the Great European conservatories.

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CHICAGO MUSICIANS RAPIDLY RETURNING

Season's Prospects Loom Brighter Than Ever as Studios Reopen and Registrations Begin—Teachers and Pupils Active

Chicago, Ill., September 6, 1924.—Bella Gorsky and Sa. Gorsky, professors at the Russian Conservatory, came to Chicago preceded by a praiseworthy record as opera singers of international fame and music teachers of note.

Mme. Gorsky graduated with high honors from the Petrograd and Milan conservatories of music. She studied under some of the most famous European professors, among whom are Rossi, Brogi, Anselmi, Cotogni, Pratty, Rimsky-Korsakoff, Liadoff, Glazounoff, Fern-Giraldoni and others. She has had some fifteen years' experience in a repertory of more than two score of operas. She sang in the Royal Grand Opera of Petrograd, Moscow, Odessa, Milan, Naples, Bologna, Constantinople, Paris, Brussels, etc.

Prof. Sa. Gorsky, Russian baritone, who graduated with the degree of bachelor of music from the Odessa Conservatory, is an exponent of the Italian method of voice production and will conduct special repertory and opera classes. His debut in the Russian capital resulted in many engagements throughout Europe's principal states.

Both Mme. and Prof. Gorsky were invited to join the Chicago Philharmonic Conservatory, and they come with many successes to their credit. They are teachers of many prominent singers abroad and in the Northwest. Many of their pupils wishing to continue work under their direction accompanied them to Chicago. Some of the most promising artist-pupils who are ready for recitals and concerts are Anastasia Rosinoff, who has a fine voice, and Sara J. Samson, soprano, who has a voice of exceptionally fine quality and who sang with great success in many towns. In the near future both will appear under the direction of their teachers in Chicago.

MUHLMANN SCHOOL OF OPERA.

Several of Adolf Muhlmann's artist-pupils appeared during the month of August on different programs.

Isadore T. Mishkin, baritone, sang with the Congress Orchestra over the radio and earned very favorable comments. The Tribune was quoted as having "enjoyed Isadore T. Mishkin's singing better than at any time since first hearing him. If he keeps on improving in this manner, some day we will have the pleasure of hearing real organic applause for him from pit to gallery."

Ann Kelly arranged a program for the Eleanor Camp in Lake Geneva, Wis., given by the Eleanor Girls, and she herself contributed Down in the Forest, by Ronald; Recompense, by Hammond; The Kiss, by Ardit; The Answer, by Terry, and In Italy, by Boyd.

Mrs. Herman Henkel, from Lansing, Mich., one of his faithful pupils, who never fails to come to Bay View to

study with him, was engaged to sing at the Walloon Lake Country Club.

At the occasion of the dedication of the Masonic Temple in Petoskey, Mich., Mrs. P. J. Hendricks was invited to give the musical program.

Lillian Steele was soloist at the Christian Science Church in Petoskey, Mich.

WILLIAM BECK WRITES.

From Salzburg, William Beck, baritone of the Chicago Civic Opera, sends his best regards to this office.

JEANNETTE DURNO RETURNS.

Jeanette Durno has returned to her Chicago studio at 4140 Lake Park Avenue, after an extensive motor trip, and will resume teaching on September 15. Durno pupils occupy important positions as pianists and teachers of piano in every part of the country.

SYLVIA TELL NOW IN SEATTLE.

Sylvia Tell, the American premiere danseuse, formerly with the Chicago Civic Opera and more recently guest with the Gallo Company on the coast, informs this office that she has arrived safely in Seattle, after a cold, foggy and stormy voyage. She adds that she likes Seattle very much and is definitely settled. The Cornish School, where she is teaching, is an inspiration and her studio a dream palace.

ANOTHER SUCCESSFUL PUPIL OF FREDERIKSEN.

Louis Fortenbach, a professional student from the class of Frederik Frederiksen, has just been engaged as head of the violin department of the Augustana College. The Frederiksen studio, located in the Fine Arts Building, has sent out pupils who are filling positions not only in leading orchestras of the country, but also as heads of violin departments in many schools throughout this land.

VON KUNITS ENDORSES STURKOW-RYDER'S DANCES.

Mme. Theodora Sturkow-Ryder's violin dances have been endorsed by Luigi von Kunits of the Toronto Conservatory of Music, as will be seen by the following letter: "My dear Mrs. Sturkow-Ryder: Your Twelve Dances for violin and piano are charming little inventions, which, by their melodic and rhythmic variety, ought to be a source of delight and encouragement to young beginners on both instruments. I shall not fail to call them to the attention to the junior teachers of the Toronto Conservatory of Music. With kindest regards from Mrs. von Kunits and myself, (signed) Luigi von Kunits."

SPRY'S SEASON BEGINS IN OCTOBER.

Walter Spry will open his concert season with a historical piano recital, October 16, before the Woman's Club of Evanston. The program will include the following composers: Scarlatti, Bach, Beethoven, Mendelssohn, Schumann, Chopin, Debussy, Beach, MacDowell and Liszt.

FRANK WALLER HERE.

Among the out-of-town visitors at this office this week was Frank Waller, the well known American conductor, who returned a few months ago from Europe, and who, as announced in the MUSICAL COURIER, is now connected with the Eastman School of Rochester, N. Y. Mr. Waller told the writer several interesting incidents of his trip in Europe, among which was a call at the eleventh hour to conduct a performance of Thomas' Mignon. "I would have been up against it were it not that I had learned that opera under the direction of Herman Devries some twelve years ago, and, though Mignon is full of recitatives, I conducted the performance at Nice without a mistake," said Mr.

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Waller. His trip to Chicago was a short one and he is already back at his post in Rochester.

SPIERING IN CHICAGO.

Theodore Spiering, one of America's foremost conductors and violinists, was an out-of-town visitor this week at this office. Mr. Spiering told the writer of his hope for the future and some reminiscences of his career. One of them was in connection with the performance of Faust which he conducted at the Auditorium here, when that opera was given in this city under the direction of Herman Devries. "I learned from that teacher, coach and famous critic," said Mr. Spiering, "how Faust should be conducted." Mr. Spiering, who has just concluded another very busy season at the Cornish School of Seattle, was on his way back to New York, but stopped in Chicago long enough to renew long established friendship with musicians and others. One of his staunch friends and admirers, Walter Spry, the distinguished pianist, showed Mr. Spiering around the city.

CHARLES N. WORMS SINGS.

Charles N. Worms, cotton broker of New Orleans, is also a singer of unusual ability. Last week a representative of this paper heard him in the studio of Herman Devries, with whom he has been coaching the last few weeks. Mr. Worms proved that he is the possessor of one of the most gorgeous basso voices heard in many days. He has a fine physique and was advised to leave the brokerage business and get into the operatic field, but he smiled and said that his father objected to his going in opera a few years ago, and advised him to become a cotton broker, as money was more sure on the exchange than on the stage. "Perhaps so," said the representative of this paper, "but the stage has certainly lost one of its best singers by your decision." Mr. Worms sang the basso aria from Robert the Devil by Meyerbeer, the stanzas from Delibes' Lakme, the Serenade from Gounod's Faust, and the aria of the Count Des Grieux from Massenet's Manon. In all those selections Mr. Worms disclosed his glorious voice to great advantage, especially its beautiful quality. He sang the Lakme stanzas in the original key, and nowadays most of the bassos transpose the aria half a tone. This young basso has been taught well in the so-called traditions. His French diction is perfect and he may be counted among the unusual bassos of the day.

FREDERICK WESSELS BACK AT OFFICE.

The musical season is on, as Fred. J. Wessels, business manager and treasurer of the Chicago Symphony Orchestra, has returned from his well earned vacation and is again busily engaged arranging the present musical season at Orchestra Hall.

BUSH CONSERVATORY NEWS ITEMS.

Announcement of the winners of the free scholarships given this season at Bush Conservatory will be made next week. The talent of the contestants for the piano, voice and violin awards was so unusual, and the grade of work done so high, that immediate decision was impossible for the judges. The following artists will each give one free scholarship this season: pianists—Jan Chiapuso, Mme. Julie Rive-King, Edgar Nelson, Ella Spravka, John J. Blackmore and Elsie Alexander; scholarships will be given by these vocal teachers—Charles W. Clark, Boza Oumiroff, Louis Kreidler, Mae Graves Atkins, Mme. Justine Wegener, while Richard Czerwonky, Bruno Esbjorn and Rowland Leach will each give a scholarship for promising violin pupils. Scholarships will also be given in opera study by Vittorio Trevisan and Mme. Nelli Gardini.

An event of importance for the Bush Conservatory students is a recital by Jan Chiapuso, the eminent pianist, who is scheduled to give the first of a series of artist recitals at the Conservatory on Friday, September 17, at 8:15 P. M. Mr. Chiapuso will play some of the novelties he will use on his concert programs this season, where he is booked for a large number of recitals by Harry Culbertson. These are so arranged, however, as not to interfere with his teaching at Bush Conservatory, where he has a very large class already booked.

The opening of the season at Bush Conservatory last Monday brought out a remarkable enrollment, the registration coming from all parts of the country and many foreign countries, as well.

The classes in all departments are well filled and will begin their sessions next week. Special classes for public school teachers in school music methods will begin on October 6. These classes were very popular last year and it is expected that the registration this season will be active, as these courses bring promotional credits.

The Normal classes under Edgar Brazelton begin this week and the General Theory work the following week.

A series of artist concerts by well known members of the Bush Conservatory faculty will be given in September and October.

AMERICAN CONSERVATORY NOTES.

The American Conservatory begins its thirty-ninth scholastic year on September 11 with an enrollment that bids

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fair to be the largest in the conservatory's history. Several important additions were made to its distinguished faculty, among whom are included Kennard Barradell, baritone and teacher of voice; Henry Purmort Eames, eminent musician, pianist and lecturer on musical topics; Eugenia D'Albert, pianist, daughter of the famous piano virtuosi, Eugene D'Albert and Theresa Carreno; Evelyn Chase, teacher of piano; Bernice McChesney, pianist, and Marguerite Kelpoch, the well known teacher of piano.

The usual series of Saturday recitals will open Saturday afternoon, October 4, at Kimball Hall.

The opening lectures of the Normal Department will be given at Kimball Hall, Saturday afternoon, September 27, by Henry Purmort Eames, on Musical History, and John J. Härtstaedt, on Pedagogy.

Leo Sowerby will resume his place on the faculty of the American Conservatory after an absence of three years in Rome, Italy.

Allen Spencer has returned from Wequontonsing, Michigan, where he spent his vacation.

The children's department will open Saturday, September 30, under the direction of Louis Robyn.

THE KELLYS WRITE.

From St. Moritz, Switzerland, Thomas James Kelly, the noted voice teacher, pedagog, critic and lecturer, of Cincinnati, writes as follows to this office: "Have spent a delightful time in seeing a private collection of ultra-modern art in Bremen: musical instruments (old) of the masters in Berlin, following the footsteps of Schumann in Leipzig and Hans Sachs in Nuremberg. Heard fine performance of Meistersinger and Parsifal at Bayreuth and of Cosi Fan Tutte and Rheingold in Munich. Met the Baroness Von Wolzogen at Bayreuth, who presented me to celebrated friend of Wagner, Hans von Wolzogen. Met Siegfried Wagner. Best from the Kellys."

JEANNETTE COX.

Clara Novello Davies Arrives on Berengaria

Clara Novello Davies, well known vocal teacher, and Lenore Burkett, a contralto from Nebraska, who, hearing Mme. Davies was on the S. S. Berengaria, sought her out and took several lessons on the way over. Since then, how-



CLARA NOVELLO DAVIES
(left) and Lenore Burkett.

ever, she has gone home but expects to return to New York to continue work with Mme. Davies later in the season.

The Prince of Wales, as everybody knows, was also a passenger and attended a concert on the ship about which the Daily Mail Atlantic Edition said:

"Last night's concert in the Lounge in aid of British and American Seamen's Charities was one of the most successful functions held on this boat. The program was as novel as it was varied, and the Prince seemed to enjoy every item of it.

"It was a rare treat to see Clara Novello Davies conducting the orchestra in the playing of one of the latest songs written by her son, Ivor Novello. I understand that the Prince accepted a copy of the song some time ago, and that he had a gramophone record made of it. H. R. H. certainly seemed familiar with it, for he sang the chorus right through when Mme. Davies asked the audience to join in."

Mme. Davies will resume her teaching September 15.

Grace Gardner Pupil Scores with Zoo Opera Company

Clara Taylor, a new dramatic soprano, and artist-pupil of Grace Gardner of Cincinnati, O., recently appeared as guest artist with the Zoo Opera Company as Elsa in Lohengrin, without any rehearsal with either orchestra or cast, and created a splendid impression. This appearance, of course, reflects much credit upon Miss Gardner's teaching, for she had been her instructor for seven years, both in voice and dramatic action, until she took her to Chicago and placed her under Coomi and later with both Hageman and Devries.

The press was most enthusiastic in its opinion of the young singer. The critic of the Enquirer of August 10 said: "Clara Taylor, since her student days in Cincinnati, has risen high in the ranks of opera singers, and her successes have been a testimonial to the sound training she received under Grace G. Gardner in this city. Miss Taylor is ideally suited to the role of Elsa, both by physique and vocal accomplishment. Last night she invested the part with an ethereal loveliness that recalled the sterling performances of Gadski, Eames and other illustrious artists whose memorable work never will be forgotten. Already she displays that ripe maturity that makes her art glow with the spark of true genius. Her voice is limpid and clear, possesses ample register and sufficient force to be wholly effective in moments of dramatic intensity. There is an emotional quality to her singing that will make her supremely effective in whatever role she is called upon to portray in grand opera. The part of Elsa in Lohengrin is a test of the ability of any singer, and Miss Taylor came through the trying ordeal with colors flying."

None the less complimentary was Samuel T. Wilson in the Commercial Tribune: "Miss Taylor's conception of Elsa was a highly satisfactory one. Her histrionic ability is such that her work was quite on a par with that of most opera singers. Her singing, however, was of the finest kind. Her voice is of beautiful quality, of ample range, and is susceptible to infinite gradations of coloring. So far as her singing was concerned, and that, after all, is the prime consideration in opera, hers is one of the finest Elsa's we have heard."

The Cincinnati Times-Star stated: "Grace G. Gardner, who passes her summers very happily at her country home at Hillsboro, and seldom ventures into the hot city during the summer months, came to pass last week end in Cincinnati and enjoy and share in the triumph of her noted pupil, Clara Taylor, in the Zoo opera. Miss Taylor was one of the most beautiful and charming of Elsas in Lohengrin Saturday evening and scored a great success. Miss Gardner gave a large box party for the performance, followed by a supper in honor of Miss Taylor. In the intermission she shared in the congratulations of the evening

showered on her pupil, Miss Taylor, her box being thronged with friends who came to express their happiness in the success of Miss Taylor."

Manz-Zucca's Toccata a Favorite with Violinists

A new composition for violin and piano by Manz-Zucca is fast becoming one of the most popular pieces for violinists. Although published but a short time, such violinists as Kochanski, Graffman, Emily Gresser, Nicolas Garagusi, Peter Mehrenblum and Don Ash, have already programmed it. Peter Mehrenblum will play it this Friday evening in New York.

Lester Livingston Creates Gowns for Harriet Kaphan

Harriet de Young Kaphan, soprano, formerly with the Chicago Opera, recently gave an enjoyable concert at the Mount Royal Gardens, in Morristown, N. J. She also received a big reception at her recital given at the Hotel Gramatan, Lawrence Park. Many society people attended. The gowns worn by Harriet de Young Kaphan were designed and created by Lester Livingston, Ltd., New York, and received much favorable comment.

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Howard Hanson Now at Rochester

Howard Hanson, returning from Europe to take up his new duties as the new director of the Eastman School of Music, Rochester, N. Y., dropped in to the MUSICAL COURIER office last week. Mr. Hanson had the unpleasant experience of being on the S.S. Arabic when it had the terrific encounter with a hurricane off Nantucket Lightship and nearly went to the bottom. He was fortunate enough to escape without personal injuries, although, at the end of a human chain, he ventured out on the almost perpendicular promenade deck, as the ship lay way over on her side and rescued a child who had almost been washed overboard by the force of the huge waves. Mr. Hanson says it was an experience that he was glad to have lived through, but has no desire to repeat. He was so shaken that he went away for a few days' vacation in the Connecticut country before going on to Rochester.

The new director was the first American to win the Prix de Rome and has been working at the American Academy there for the last two years. After leaving Rome this summer he paid a visit to several of the best known European conservatories to learn about them. He was very kindly received by Sir Hugh Allen, head of the Royal College of Music, London, and, at the opening banquet of the Congress of Musical Educators at Oxford University, was called upon to speak on the musical relations between England and America. He also visited the foremost German institution, the Hochschule für Musik at Charlottenburg, and was particularly interested in his visit to the Conservatoire at Brussels.

"Of course, the foreign conservatories were not in session at this time," said Mr. Hanson to a MUSICAL COURIER staff writer, "but through the courtesies of the directors or those who had been left in charge, I was able to learn much about the European methods. Some points I feel will be applicable here, and some not. The Eastman School is aiming to create all-round musicians, instead of merely specialists in one branch or the other of music, though I realize that from the standpoint of making a living, each and everyone must be a specialist of some sort. There will be, for instance, no effort to burden a singer with advanced theory, counterpoint, etc., but a knowledge of solfeggio and musical history, as a rounding out of study is expected of course. Needless to say, I am particularly interested in American music and American musicians and I hope we are going to be able to do something really constructive toward the advancement of composition in this

country. My experience in Rome and in Europe was wonderful. I acquired in two years what one would ordinarily acquire only in ten or a dozen. And it is my ambition before long to have one of our graduates in the Eastman School win a Rome scholarship."

Mr. Hanson expects to be so busy at first in his new position that he will not be able to devote a great amount of his time to composition. His next work will be the completion of the choral and orchestral work, *Lux Eterna*, which has been commissioned for the Leeds (England) Festival of 1925, and which is now about two-thirds completed.

Mr. Hanson laughed as he spoke of a peculiar coincidence. When he returned from Italy last time previous to this on the Giulio Cesare, he participated in the ship's concert, playing on the piano two movements from his *Nordic Symphony*. When he was asked to take part in the ship's concert of the Arabic, he did so, and, before sitting down to play the same movements, made a little speech in which he referred to the fact that on the day after he played it at the ship's concert on the Giulio Cesare, the ship had driven into a bad storm. And then the next morning the tremendous hurricane that nearly swamped the Arabic arrived.

"If you are ever going to play that on the ocean again," said one of his fellow passengers when the excitement was over, "let me know—and I'll stay ashore."

Curtis Institute Items

Carlos Salzedo, president of the National Association of Harpists and member of the Technical Board of International Composers' Guild, has just joined the faculty of the Curtis Institute of Music in Philadelphia. In addition to Mr. Salzedo's distinction as a harpist, he is recognized as an authority on the theory of musical education which is the subject of a series of articles by Mr. Salzedo now appearing in the Aeolian Review.

The high musical distinction of Carl Flesch is matched only by his remarkable capacity for work. Before taking up his classes at the Curtis Institute of Music next January, Mr. Flesch will have a very busy season. From the beginning of October until the middle of December he will concertize in the most important cities of Germany, Holland and Poland. Late in December he plans to sail for America. Although his classes at the Curtis Institute of Music will claim the greater part of his time, yet Mr. Flesch plans engagements with the Philharmonic Orchestra in New York under the direction of Mengelberg, with the Philadelphia Orchestra under the direction of Stokowski, with the Society of the Friends of Music in New York under Bodanzky, and in Minneapolis, St. Louis and other cities.

Louis Svecenski, through his years as a member of the far-famed Kneisel Quartet, and his wide experience as a teacher of the violin, viola and ensemble playing, is in a position to speak with unusual authority on the basic musical problems of this country. Mr. Svecenski believes firmly that as matters stand today the ranks of the older generation of musical amateurs are not being filled up by the younger generation. This condition, Mr. Svecenski believes, can be corrected only through improved methods of musical training, and it was in large part the opportunity for carrying

on such work, which was offered him by the Curtis Institute of Music in Philadelphia, that led him to join its faculty. K. D.

Regneas Artist-Pupil in Song Recital

The second of the series of summer song recitals given by artists studying with Joseph Regneas in Raymond, Me., took place Tuesday evening, August 19, when Edwin L. Harris, baritone, of Macomb, Ill., gave an interesting program. This young singer, a college professor and baritone soloist and choir director in his home town, disclosed a voice of unusually generous range and of fine quality, one capable of giving a program including the bass aria from *The Creation*, as well as high baritone numbers. Straightforward singing, fine tone, intelligence and artistic phrasing were features of the work of this young singer, who seems to have planted his feet firmly in the path that leads to vocal virtue and artistry. He was enthusiastically applauded by a good sized audience, composed almost entirely of singers, not the least interested of whom was his eminent instructor, Joseph Regneas. Again Blanche Barbot displayed rare art as an accompanist—an accompanist who amounts to an inspiration.

Easton Sails for Rest

Sailing September 6 on the Majestic was Florence Easton, soprano of the Metropolitan Opera Company. The artist will spend a short time in London before proceeding to the north of England, where she will visit relatives. During her vacation abroad she will not sing at all, as this will be the first opportunity for rest the singer has had since before the opening of the opera in New York last fall. Her time since the close of her season there has been occupied by many engagements in concert and with the Ravinia Opera Company in Chicago this summer, where she sang a wide variety of leading roles. She will return to America in time to appear as soloist with the New York Symphony Orchestra on November 1 and 2, prior to the opening of the Metropolitan Opera Company, where she will again be heard in principal roles during the months of November, December and January.

Spiering's Final Seattle Recital

One of the final events during the summer session of the Cornish School in Seattle was the third recital given by Theodore Spiering, head of the violin master class. The program presented was made up only of four articles, the Tartini Devil's Trill sonata, the eighth Spohr concerto, the Bach Chaconne and the Vieuxtemps Rondino, though the enthusiasm of the students compelled him to add one or two shorter numbers at the end. Mr. Spiering was in very best form. As always, it was the musician in him which dominated his playing, though the exacting technical demands of the program were conquered without effort. After his masterly exposition of the Chaconne, the audience, made up not only of his students but also of a large number of the general public, was especially enthusiastic in its applause.

Seagle Master Class at Syracuse

Oscar Seagle, who for a number of years has been co-teacher with Jean de Reszke at the de Reszke-Seagle vocal school at Nice, France, and who is now conducting the summer branch of this school at Schroon Lake, N. Y., has been engaged for a master class in voice at the College of Fine Arts, Syracuse University. Mr. Seagle will give a recital, a number of lectures upon voice methods, style, diction, and interpretation, and also individual voice lessons to advanced students. This master class will begin Monday, November 3, and continue for three weeks.

Dorothy Moulton Arrives

Dorothy Moulton, who will sing the voice part in Schönberg's second string quartet at the Berkshire Festival, has already performed this little known work in London and Budapest. She is known in Europe as a pioneer, having been the first to make known abroad the work of the younger school of British composers. She is also regarded as a fine lieder singer.

Miss Moulton, who has just returned to America, will sing in New York during October.

Harold Morris Plays for Summer Colony

Harold Morris, pianist-composer, gave a program recently before the large summer colony at Bear Island, N. H. His selections included Ecosaises, Beethoven-Busoni; galette, Gluck-Brahms; waltz in A flat, Brahms; Pastorale and Capriccio, Scarlatti; Marche Militaire, Schubert-Tausig; sonata, Op. 57 (Appassionata), Beethoven; Turkey in the Straw, Guion, and Liebestraum and La Campanella, Liszt. The audience was most enthusiastic, and the pianist was so well received that he responded to the applause with two encores, Minstrels, Debussy, and Gnomenreigen, Liszt.

Joseph Malkin to Teach in New York

Joseph Malkin, the cellist who created a sensation on his two transcontinental tours recently completed, will conduct a master class at the Malkin Conservatory of Music. He will also conduct classes in ensemble playing and orchestra.

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MODAL HARMONY

(Continued from page 6)

the remaining modes will show that no two of them are alike. It thus appears that, in the key of C, a melody may be composed and harmonized in any one of twelve modes, all different. But this is true not only of the key of C but also of all the other eleven tonalities. Twelve different modes in each of twelve different tonalities makes one hundred and forty-four different "keys." (Let us call them, as compared with the twenty-four different keys of the even-tempered scale.) A single modulation, then, in modal harmony may be made in any one of 143 different directions. A modulation through one key to another may be made in 143×143 different ways. A modulation through two keys to another may be made in $143 \times 143 \times 143$ different ways, and so on. The modulatory possibilities of modal harmony are almost infinite.

All this, with the use only of the three major and three minor triads all in their fundamental position! But there is no reason why the other inversion and the more complex harmonies may not be employed. The variety of appeal to our musical sensibilities made possible by modal harmony is stupendous.

What are the distinguishing characteristics of modal harmony—the respects in which it differs from even-tempered harmony? So far as I have been able to discover there is no systematic treatment of modal harmony in either English, French, Italian, Spanish, German or Russian. The systematic formulation of the principles of modal harmony is a task that yet remains for someone who wishes to immortalize his name. The sources to which he must go are the fundamental laws of sound and the practice of composers as shown in the old contrapuntalists, the music of the Russian Church, and the few instrumental compositions by modern composers that have been written in the modes.

ESSENTIAL PRINCIPLES OF MODAL COMPOSITION.

A few statements may, however, be made at this time regarding the more elementary principles. I am inclined to think that the fundamental law of musical composition may be formulated thus: The function of the development of a musical composition is to establish the tonic of the composition in the consciousness of the hearer, and to hold it firmly fixed there, during periods of temporary departure from the tonic when the hearer is, by various artifices and devices, lured away from that tonic for the ostensible purpose of making him forget it. The fixing of the tonic is accomplished in even-tempered harmony chiefly through the use of the leading note. But since, generally speaking, the modes lack the leading note, the establishment of the tonic in the hearer's mind in modal harmony must be brought about through other means. These are, chiefly: (1) by beginning and ending upon the chord of the tonic of the mode; (2) by the frequent use of the chord of the dominant of the mode; (3) by the use of the cadential formulas, and (4) by the rather strict confinement of the composition within the mode to the notes properly belonging to the mode. This does not at all mean, however, that there is no element of uncertainty—of dramatic interest—regarding the tonic in modal harmony. As a matter of fact, you are frequently very much surprised when the harmony does finally return to the tonic, but knew all the time that the surprise was coming—which is precisely as it should be.

It should be observed regarding the harmonies of the several modes, that three of them, the Lydian, Hypo-Mixolydian and Ionian, have major harmonies on both the tonic and the dominant. Three, the Hypo-Lydian, Mixolydian and Hypo-Ionian, have major harmonies on the tonic and minor harmonies on the dominant. Three others, the Hypo-Doric, Phrygian and Hypo-Ionian, have minor harmonies on the tonic and major harmonies on the dominant. And three of them, the Doric, Hypo-Phrygian and Aeolian, have minor harmonies on both the tonic and dominant. The modes making use of the Doric minor triad in either the tonic or the dominant harmonies are the Doric, the Hypo-Doric and the Mixolydian. It seems to me, although I have made no statistical analysis of the matter, that these latter three modes, utilizing the Doric minor triad, have been employed by composers writing in the modes to a far greater extent than any of the other modes. Certainly some of the greatest sacred compositions of all time have been written in these modes. It is equally certain, I think, that symphonic composers will be equally attracted by these modes as soon as they become familiar with them and musicians learn to play them, i.e., learn to play the natural scale.

EXISTING MODAL COMPOSITIONS.

In an article as brief as this, which of course can be no more than suggestive, it remains only to mention a few compositions written in the modes. The list, of course, is by no manner of means exhaustive.

Festa's Misere, written in the Doric mode, "as sung in the Sistine Chapel, has excited more admiration and attained more lasting celebrity than any other musical performance on record" (Grove's Dictionary). Palestrina's Missa, Dies Sanctificatus, is a fine example of the Mixolydian mode, and his Missa, Iste Confessor, of the Hypo-Mixolydian. Another fine example of the Mixolydian is Gretchaninoff's Only Begotten Son. Palestrina's Quinti Toni is in the Lydian. A remarkable example of the Hypo-Lydian is the Kyrie of Palestrina's De Profundis. No. 3 of Debussy's Trois Chansons, for four mixed voices, is written

G. M. CURCI

in the Dorian mode. The Phrygian mode has been utilized by Handel in Israel in Egypt, and by Mendelssohn in Elijah, Stanford's Eden is Mixolydian. Beethoven's string quartet in A minor, op. 132, is Lydian. Bach's prelude for organ, Herr Gott! Dich Leben Wir, is Phrygian and Hypo-Phrygian. Sibelius' Pianoforte sonata, op. 12, is Dorian. Stanford's There's a Bower of Roses and Weingartner's Wie Glantz der Heller Mond are Phrygian. A very elaborate modal study of high merit is Ole Olsen's Ten Variations on Ave Maris Stella for organ. Modern Russian composers have written many very elaborate compositions of the highest merit for the service of the Russian Church in various modes; but, it seems to me, they have utilized the Doric most.

And, in closing, just a word of warning! Let no musician think he can take any of these compositions to his piano or organ and, by playing them, ascertain what modal harmonies sound like! These instruments are even-tempered and leave Hamlet out of the play when modal compositions are attempted. Organs, either pipe or reed, could be easily constructed to play the natural scale in all twelve signatures without any change of keyboard. But at present there are no such instruments. The only places I know of where modal harmonies can be heard are in the playing of the better string quartets, the singing of the a cappella choirs of the larger Russian and Roman cathedrals, and in the unaccompanied singing of untutored negro religious congregations.

New Scholarship at Master Institute

In honor of the anniversary of Walt Whitman, the Master Institute of United Arts announces that an annual scholarship in memory of the poet has been endowed to be awarded for the first time this fall. The endowment provides tuition for a course in sculpture, and is open to a man or a woman.

The date for the trials for all scholarships at the Master Institute have been announced for September 27. Beginning that day the work of all applicants for the various scholarships to be awarded will be examined, and on September 30 announcement of the awards will be made. All scholarships are competitive.

In addition to the Walt Whitman scholarship, scholarships will be given in each department of art. The endowed awards of merit include the Nicholas Roerich scholarships, of which there are two, each providing a year's tuition in music. Both the Rabindranath Tagore scholarship and the Maurice Maeterlinck scholarship provide each a year's tuition in painting. The Louis L. Horch fellowship will be given in piano; in cello there will be the Maurice Lichtmann scholarship, and in organ, the William C. Carl scholarship, given by Martha Kline.

Three additional awards will be given for the first time this year, one being the Curt and Florence Rosenthal scholarships, providing an annual award of \$500 towards her studies for the most worthy woman applicant for a scholarship in any department. The others include two scholarships given by Corona Mundi, International Art Center, providing respectively a year's tuition each in music and the graphic arts.

Applicants for music scholarships will be heard and awards made on the evidence of ability. Applicants in painting and sculpture should submit examples of their work for exhibition before the jury of awards.

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ing and must reach the Master Institute, 310 Riverside Drive, New York, before September 20.

William Ryder Visits Bar Harbor, Me.

William Ryder, baritone, spent the early part of the summer in the woods of Merriewold, N. Y. Before going there, however, he gave a tea at his Montclair (N. J.) studio, at which two of his pupils sang—Mrs. Clarence Mapes, soprano, of Upper Montclair, and Ralph Lane, bass, of Montclair. Mr. Lane substituted for Mr. Ryder in the summer quarter at the First Congregational Church of Montclair.

During August, Mr. Ryder was at Bar Harbor, Me., where he has had a number of pupils. On August 3, he was well received by an enthusiastic audience at Newport House.

The de Blancks Return Home

Hubert de Blanck, accompanied by his charming daughter, Margo de Blanck, paid a visit to the MUSICAL COURIER office as they passed through New York on their way from Lake Placid, where they have been spending the summer on to Havana, where for nearly forty years Mr. de Blanck has been head of the Conservatorio Nacional de Musica. Margo de Blanck, Havana correspondent for the MUSICAL COURIER, is an excellent pianist and a great favorite in her native country.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending September 4. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(*Theodore Presser Co., Philadelphia*)

SPRINGTIDE, by Edvard Grieg, arranged for violin and piano by Clarence Cameron White.

JUBILEE SONG, for violin and piano, by Clarence Cameron White.

(*Clayton F. Summy Co., Chicago*)

THE BROOK, by Alice L. Doty. Words by Tennyson. Three-part chorus for female voices, with piano (four hands) accompaniment.

THE RIDER, by Ina Rae Seitz. Words by Ben Hur Lampman. For male voices.

JIGGERMIG (Etude Humoresque), for piano, by Gabriel Hines.

DANCE, for piano, by Buena Carter.

ULLABY STORY, for piano, by Buena Carter.

THE RIVER, for piano, by Phyllis Fergus.

DAME FASHION, reading, musically illustrated by Frieda Peycce. Words by James W. Foley.

AT THE PIANO, reading, musically illustrated by Frieda Peycce; words anonymous.

FESTIVAL SUITE, for organ, by Stanley T. Reiff. Prelude, Romanza, Scherzo and Toccata, published separately.

Miscellaneous Music

(*John Church Co., Cincinnati*)

Fuzzy-Wuzzy

Words by Rudyard Kipling; Music by Oley Speaks

It is now a good many years since Oley Speaks wrote his world famous classic, On the Road to Mandalay, a stirring and emotional setting of the no less famous words of Kipling. That song has become so familiar to everybody that it would scarcely seem improper to call it a folk song. True, folk songs in the past are supposed to have grown out of the soul without ever having been composed by anybody! But that was simply because authors did not, or could not, protect their rights, or even stamp the identity of their authorship upon the children of their brains so indelibly that it became universal property. To what extent the average American public gives attention to the names of authors is a mystery which none of us would find ourselves in a position to answer with any certainty. But one may assume with a good deal of reason that a great number of people remember only the name of song, book or play, without concerning themselves with the author. Strange, but true!

Yet one of the greatest honors that can fall upon the shoulders of any man is to have penned a folk song. It has always rather amused me to read in critical comments of the works of Richard Strauss that he "mistook a song by Denza for an Italian folk song and used it as the theme of a movement of his Italian symphony." Nothing could better expose the stupidity of the usual limitations of the meaning of the word. According to these critics, a folk song is a song habitually sung by everybody—not to say "the people," which carries with it the invidious implication of class—provided that its author is not known. If its author is known it is not a folk song!

But these considerations, though they interest the critic, will not carry weight either with the public or with composers like Oley Speaks. For the public, and the composer, are interested in but one thing: to make and to have good songs. For a man to set himself down with the avowed intention of writing a folk song would be to invite failure. Such results are attained in a different manner—must be attained by a single minded endeavor on the part of the composer to characterize justly the words of the poem of his choice. And the poem of his choice must, presumably, be of such a nature as to create popular appeal.

In other words, the composer sets out to write a "good" song. But not once in ten thousand times does the average composer hit the mark. The composer who really succeeds, even once, must possess gifts far above the average. When a man pens a song like Mandalay one realizes the possession of such gifts, and wonders whether the same composer will ever succeed in repeating or exceeding the effort. For, be it known, even acknowledged masters of the classic school—Bach, Beethoven, Schumann and their peers—only accomplish once in a lifetime the ultimate beauty, and if they produce two or three melodies of exquisite beauty they have already exceeded the average. And so one might wonder if Oley Speaks would write a second Mandalay.

He has! Upon words of the same sort, with the same general characteristics, he has written a new tune which will be adopted by the public as one of its cherished musical possessions with the same avidity as was shown towards its predecessor. Fuzzy-Wuzzy, as all the world may not know, is a Soudanese, "a pore benighted 'eathen but a first class fightin' man," and these words of Kipling, which Oley Speaks has set to music, are a tribute, in Cockney dialect, to Fuzzy-Wuzzy. Where the name comes from perhaps Kipling could tell us. He had a faculty for picking up interesting and picturesque pieces of dialect, and no doubt got this from the troops of the Soudan expeditionary forces. They, perhaps, invented the name Fuzzy-Wuzzy themselves—from the "ayrick 'ead of 'air"—and who knows but what they may have invented something akin to or suggestive of this poem of Kipling's?

However that may be, it is a straightforward expression, in the simplest of language, of the thoughts and feelings of the uncouth British soldier. Composers, confronted by such conditions, solve their problem in many and divers ways, some of them wonderful to behold! They psychologize the poor, helpless soldier, or psycho-analyze him, and put him into proper dress for a Greenwich Village pink tea!

But to do what Kipling has done—denote the soul of the great artist, and to interpret him faithfully in music—can

but denote similar attributes. It is a matter of more than unusual import in these days of modernists. Not that I have anything against modernism. But I perceive that the modernists occasionally seize upon works of solid simplicity, even the classics, for their experiments, and it is good to know that there is still such wholesome vision as is that of the composer of Fuzzy-Wuzzy.

Perhaps one will say that this is "popular" music! Popular, in the best sense, it certainly is and will be. But popular, too, is the poem. To write unpopular music to the popular poem would be rather absurd. Kipling writes what the soldier might say: Speaks writes what the soldier might sing. And that, the highbrows to the contrary, is art of the finest, though popular!

(*C. Schirmer, Inc., New York*)

Two Pictures

For Violin and Piano

By Gustav Strube

They are entitled Spring and Autumn, and are dedicated to the late Sir Henry Heyman. Autumn is a simple, short work, quite easy for both instruments. Spring is of a more brilliant character and very much more difficult. It is a fine piece of violin writing, lightly and effectively supported by the piano. The violin in this piece has double-stops, harmonics, arpeggios galore, and should make a fine showing in the hands of a player sufficiently skilled.

Four Five-Note Melodies

By Rudolf Friml

These are entitled Now's the Time to Play; I Am Lonely; What a Jolly World; We Are Strolling Along. The "five-notes" are in the melody, not in the accompaniment, and they are not strictly adhered to, there being sometimes accidental sharps and flats, and sometimes

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notes lying outside of the five. The compositions are, however, extremely simple and very pleasing.

(Composers' Music Corporation, New York)

The Tidy Dawn
By M. Wood Hill

Amina's Song, Mystic Shadow

By Katherine Ruth Heyman

The Singing Girl of Shan, On a Moonlit River, In the Time of Saffron Moons

By Alice Barnett

Lament, The Garden

By Howard Barlow

The Tidy Dawn is a tidy little song, in spite of some originalities which leave one quite doubtful as to its tonality. It has, for so small a piece, a wide range—from low B to high G, with words spoken on the G. However, the tune is good, and that is, after all, the most important consideration. The accompaniment, lying high, is a bit light.

Only one of the two Heyman songs reached this reviewer's desk, being Amina's Song from the Maharani of Arakan, to which is appended a note with the scale upon which the music is based: the C major scale with D and A flattened, the Ninth Mode of the Sampurna That—which it is to be hoped means more to the reader than it does to this reviewer. As "absolute music," apart from all of these superfluities (which have nothing to do with music) one must comment favorably upon this little work—it is only two pages. The harmony is rather effective, and a good swing is maintained by the use of a monotone figure in the bass. The result is very Oriental, as it is evidently intended to be.

The three songs by Alice Barnett, also Oriental, are entitled Panels from a Chinese Screen and are to poems by an anonymous author who styles himself F. M. The music is cleverly constructed in Chinese fashion, the fashionable Chinese fashion of the Occident, with a flavoring of the numerous writers who have tried their hands upon this (and Japanese) manner with generally excellent results since the good old days of Gilbert and Sullivan. These new songs will be liked. They have a pleasant humor and give evidence of technical facility and surety in the harmonies and accompaniments.

Howard Barlow uses a poem from the Chinese in his Lament, but musically it is no more Chinese than his other song of this pair, The Garden, to a verse by Paul Hyde Bonner. The manner is the same in both, and is decidedly reactionary in spite of rhythmic complexities and enharmonic progressions. The fact that the Lament is dedicated to Greta Torpadie only adds to the puzzlement.

(Composers' Music Corporation, New York)

The Ballads of the Four Seasons

By Arthur Bliss

This consists of four short songs upon Chinese verses by Li Po, done into English by Shigeyoshi Obata. As is to be expected, the music is highly original and expressive.

It never follows slavishly the words of the poems but is adorned with a vivid and colorful piano accompaniment of curious design. Parts of the work are somewhat difficult, especially as to the matter of reading the complex harmonies with their naturals in one hand and sharps—in the same notes—in the other, or such similar extravagances, which look as if they would sound unpleasantly dissonant but, in fact, do not, though how this is managed is a secret with Mr. Bliss. The voice part of these songs is extremely curious and for the most part most excellently fitted to the words, so that the words seem almost spoken in their natural tone, or at least their natural speed. This is quite remarkable and gives the music a charm and individuality that adds greatly to its effectiveness. Modern music of a high order!

M. J.

BALTIMORE NEWS

Baltimore, Md., August 21.—With the closing of the Peabody Institute Summer School, Baltimore's musical colony is decidedly a small one. The thirteenth summer session of the Peabody Conservatory was marked by the largest student enrollment in its history. Most of the teachers left for vacations and will not return until the scholarship examinations late in September.

Although the time is still quite distant, Baltimoreans are evincing interest in the visit of the Chicago Opera Company in February and the Metropolitan stars in April of next year. While no announcement has been made, it is said that practically all of the boxes have been disposed of for both seasons, which is indicative of real success for the two organizations. The Chicago company will alternate between Baltimore and Washington but will make its headquarters here.

E. D.

Noted Soloists for Amherst Concerts

Elly Ney, pianist, has been engaged as one of the soloists for the Amherst Concerts, a new concert series to be instituted at Amherst College. Only headliners have been engaged for the series, as it is essential that the concerts be put upon a firm financial basis at the outset. Paul Whiteman with his orchestra will open the series. The second program will be given by Esther Dale, prima donna soprano. Madame Ney, assisted by Mabel Farrar, violinist, will constitute the third, Reinhard Werrenrath, the fourth, and The Symphony Players, the fifth. Great interest and enthusiasm has been aroused by the course and it is hoped that The Amherst Concerts will become a regular part of life at the college.

Barozzi Concert to Have Royal Patronage

From the very start, Socrate Barozzi, the young Roumanian violinist, who has made such a success in this country, has enjoyed royal patronage. News has now been received that Prince Anton Bibesco, the Roumanian Minister to the United States, will be the patron of Barozzi's recital in Cleveland on November 3. The occasion is expected to be one of the outstanding social as well as artistic events of the season there.

BOSTON

(Continued from page 13)

too seldom in New York, is a pianist of rare gifts. An accomplished virtuoso, he never plays for virtuosity's sake. He is first the poet, the man of warm and delicate fancy, the sensitive musician, and his great skill is made to serve the ends of the interpreter. His playing yesterday was beautifully proportioned, always within the frame, contributory to the delightful performance achieved by Mr. Monteux."

Following the performance of the same piece in Boston, Philip Hale said in the Herald: "Mr. Gebhard is at home with modern music." Stuart Mason wrote, in the Christian Science Monitor: "The performance of it was a marvel of grace and poetic insight, to which Heinrich Gebhard contributed in no small measure by his playing of the obligato piano part." In the Transcript, H. T. Parker declared that "With discernment Mr. Monteux and Mr. Gebhard caught the mood and the quality. With skill they kept the balance." Warren Storey Smith's opinion, as expressed in the Boston Post, was that "Heinrich Gebhard's musical and expert playing of the solo piano part contributed greatly to the effectiveness of the Spaniard's piece."

Mr. Gebhard combined forces with the Boston String Quartet at the Copley-Plaza Hotel last season for a first performance of Pierne's new piano quintet. Commenting on this concert the reviewer of the Boston Herald said: "... and a new piano quintet by Pierne, with Heinrich Gebhard to play the piano part—and beautifully and brilliantly he played it."

On another occasion Mr. Gebhard and Carmine Fabrizio, the admirable Italian violinist, gave a sonata recital for piano and violin at Jordan Hall, Boston, which was followed by the appended tribute in the Transcript of that city: "No less did Mr. Gebhard interest through his piano. His playing was crisp, clear, sure beyond the shadow of a doubt. It was well balanced, quickly advancing or retreating into the proper position of authority or background. Rhythms were strongly marked, phrasing was rounded with a deft touch; dynamics were as effective as high lights and shadows. Small wonder then that two musicians of such abilities and sympathies were able to stir their audience."

NEW EDITION OF LEMARE'S ANDANTINO

Edwin H. Lemare, the celebrated English organist and composer of the popular Andantino in D Flat, has just issued a revised, photo-autographed edition of this well beloved organ number, published by the Forster Music Company, of Chicago. A piano arrangement by the composer is also in the press.

J. C.

Vreeland Off for "Real Vacation"

Until October 1, when her season opens, Jeannette Vreeland's address will be Dannemora, N. Y., where the popular soprano has gone for a "real vacation" with her husband, Percy Rector Stephens. Most of Miss Vreeland's summer has been spent in Chicago, where Mr. Stephens has filled important teaching engagements.

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MUSICAL COURIER

MORIZ ROSENTHAL DISCUSSES AMERICAN AUDIENCES

"The American audiences at the big musical centers are fully at the same height as those at Vienna, Berlin, Paris, London," declares Moriz Rosenthal in an interview carried on by mail this summer in answer to a number of questions sent him regarding his impressions of the United States after revisiting this country last season, following an absence of seventeen years. "There is the same enthusiasm," he says, "the same discrimination, the same earnest longing for the highest kind of music."

"American audiences, always quick in comprehension, have progressed marvelously in the last two decades," Mr. Rosenthal continued. "This progress must be attributed to the excellent orchestras you have in all the great cities, to the great artists who pay their mental tribute to Americans year by year, and last, but not least, to the mechanical pianos and devices permitting the average listener to hear pieces which begin to interest him as often as he chooses."

The musical student, instead of catching only a fugitive glimpse of the wonderful butterfly and the splendid design and color of his wings, is now enabled to study it at his leisure at home as often as he pleases. He is now able to hear the whole musical literature and to complete his musical education. Fully prepared, he hears the same pieces by different great artists, forms his judgment and acquires a musical understanding far above the average of former decades.

"I repeat: American audiences are standard audiences and they have the right to be treated with the highest respect and sympathy. There is, however, a possibility that the percentage of musical students compared with the number of inhabitants is greater in the European cities than in the American cities."

Asked how he explained the neglect of native talent in America, Mr. Rosenthal answered:

"Allow me to tell you a little story: King George III of England convoked the greatest physicists of his kingdom and put before them the following scientific question: 'Take a bowl containing ten pounds of salt water. Put in a fish weighing two pounds. What is the reason that the weight of the bowl of water combined with the weight of the fish does not exceed the original weight of ten pounds?' There were many explanations of the most elaborate and scientific kind but none seemed sufficient. At last one of the great scientists tried the experiment and immediately discovered that the combined weight was not ten but twelve pounds! So much for the story. And the application? I was present at concerts where compositions by Deems Taylor, John Carpenter and other American composers were performed and they met with a magnificent reception and a success due to their great talent. Therefore I cannot believe in the much spoken of neglect of native talent in America."

"Do you not think faddist technical methods are overstressed today?" he was asked.

"I consider much of the modern technical methods at least partly wrong and even detrimental," Mr. Rosenthal replied. "For instance, in my opinion, fingerwork (this means clearness, equality, rapidity and independence of fingers) should be developed to the highest possible extent. Therefore, the idea to omit finger studies and to compensate for them by rolling of arm and other movements seems to me a farcical one. It is only the right and perfect combination of finger, wrist and arm work, which constitutes a faultless technic and the methods of Liszt, Chopin, Rubinstein and other great masters are still reigning supreme."

"What advice to prospective players would you give?"

"There is much advice to be given, but unfortunately it requires explanation at the piano. However, I will give some important ones. In the first instance: Examine yourself conscientiously, and see if your enthusiasm for music and the piano is so unbounded that it will not cool away with years of incessant and arduous work—and if it will survive cruel deceptions. In one word, if you are a musician with a body and soul. Remember the wonderful remark of Hebbel, the German poet: 'Great talents come from God, minor talents from the devil.'

"But when you have firmly decided to study and sacrifice all," he continued, "in order to become a great artist, then follow these advices: Study harmony and theory of music almost as soon as you begin to study the piano. At every bar, at every modulation, be perfectly sure in which tonality you are. Develop your ear and all faculties of your memory. Develop your feeling for the style of all great composers in going through all their compositions, playing them at sight once, twice, and thrice, in the following order: First of all Haydn sonatas, then all Mozart sonatas. Follow it up with the French and English suites by Bach, play all sonatas by Beethoven from beginning to end at least twice. Play the Moments Musicaux, the impromptus and the Wanderer fantasia by Schubert. Go thoroughly as often as you can through the whole of Chopin, the whole of Schumann and most of Mendelssohn, Liszt and Brahms. Then—if talent you have—you will develop an unerring taste and an infallible feeling for the style of every great composer. And this is the principal thing in your mental equipment: But—and this is very important—don't neglect your technical studies! An artist without a splendid technic can never express his ideas; he will always adapt the ideas of our great masters, the gods of music, to his poor playing. He will misconstrue the words of the Lord."

"A marked difference of musical creed may embitter feelings much more than even a difference of political or religious feeling," declared Mr. Rosenthal in answer to a query regarding what piano compositions he esteemed above all others. "This is the most dangerous question of all," he said. "Still, let us be fearless! I will begin with what I consider to be the top of the ladder: Of all compositions for piano I treasure and love most the Chopin preludes, his B flat minor sonata, and Beethoven's five last sonatas. It is difficult to range exactly the composers and the master works of our literature, but I consider as works of highest imaginative flight, supreme musicianship and transcendental humanity or superhumanity, not only the aforementioned compositions, but also most of the remaining works by Chopin and Beethoven, Bach's fastasie, chromatic fugue, preludes and fugues and suites; Schumann's fantasie, Kreisleriana and Humoresque; then Schubert's Moments Musicaux and Wanderer Fantasie, Weber's sonatas in E and A flat, pieces by Handel, the wonderful Scarlatti, Rameau and Couperin; sonatas by Haydn and Mozart. From Brahms, whom I consider, however, not as a pathbreaker but rather as a

great epigone of the classic epoch, I treasure highly the Handel and Paganini variations, his variations on a Hungarian Song, and his intermezzi, and with certain exceptions his F minor sonata. From Mendelssohn about twelve of his songs without words, his scherzo a capriccio, his Charakterstücke and his Variations Serieuses, which in my opinion are not very serious but for the far greater part are virtuoso pieces with too many staccato variations."

As for the modern and ultra-modern compositions, Mr. Rosenthal remarks: "I consider modern music as a transition, as an—alas!—indistinct promise rather than a fulfillment. I admire Debussy for some delightful harmonies, being fully aware how difficult it is to find new and impressive ones after Chopin and Wagner. I am delighted with the Iberia suite of my late friend, Albéniz. I treasure highly Scriabin and some of the compositions by Fauré and Ravel. But I am still waiting for the genius who combines harmonic inventiveness with the titanic ideas of our really great masters. In one word: There are few John the Baptists, but where remains the Saviour? And the ultra-moderns, the knights-errant of atonality, what shall I say of them? I simply refrain from speaking of them seriously; they are to my taste, ridiculous."

"Finally, Mr. Rosenthal, what has been the most difficult problem in developing your art?"

"To understand the reason for the interpretations of some of my fellow artists." H. C. C.

Anil Deer Versatile

Anil Deer, coloratura soprano, in company with many of the leading artists of the day, has diversified talents. She is a clever pen-woman, has written many original articles on musical and other subjects for leading magazines, and has composed a number of songs.

Among the most recent was one written as a surprise gift for an elderly lady on her eighty-ninth birthday. The words follow:

A day or two ago—no more—
I was but a child of four;
A tiny tot in pinafore
Playing round my mother's door.

A few moments passed between,
Then quickly I turned seventeen;
Life to me then seemed a dream
Filled with hopes which brightly gleam.

Morning broke and I awoke,
Fifty years had passed in smoke;
I was sure that I was old,
My life's story had been told.

Now to-day I'm but a girl,
Through my brain such thoughts do whirl;
Looking to the future bright
When I'll kindle a century's light.

Feeling young, gay and fine,
Just a girl of eighty-nine!

Frances Nash Returns

Frances Nash has returned from a vacation spent in Maine with her piano. She is preparing for a busy season and plans two New York recitals, the first on November 7 and the second on January 19.



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SAN FRANCISCO OPERA COMPANY PROMISES BRILLIANT SEASON

Bohemian Club Gives Annual Concert—Other News

San Francisco, Cal., August 26.—The advance subscription sale for the fall season of opera by the San Francisco Opera Company, according to Bradford Mills, executive manager of the company, indicates that the season will be even more successful than that of last year when all previous records for attendance of grand opera in this city were broken. Already over \$45,000 has been booked in season ticket sales, due to the fact that no subscriptions were taken except for the entire series of eight performances. Two weeks prior to the opening the general public will have opportunity of availing themselves of single tickets. A studio has been erected in San Francisco, where scenery especially designed for each of the operas in the repertory is now being built. Of the fourteen artists who will sing during the season with the San Francisco Opera Company, which is scheduled to open on September 22 with Andre Chenier, three sopranos will be heard here for the first time, these being: Toti del Monte, of La Scala, Italy, this being also her American debut; Claudia Muzio of the Chicago Civic Opera Company, and Thalia Sabanieve of the Metropolitan Opera Company. Three favorites of last year will also be welcomed, namely, Gigli, Schipa and De Luca. In addition to these stars, our own Rena Lazelle, Anna Young, Myrtle Claire Donnelly and Elsie Golcher, all native Californians, will be heard in important roles. Gaetano Merola, the director, states that the chorus which is under his personal supervision is already letter perfect in ten operas.

BOHEMIAN CLUB'S MIDSUMMER MUSIC HEARD.

The customary annual concert of the Bohemian Club's Midsummer Music was given at the Tivoli Opera House on August 15 in the presence of a large audience, consisting principally of the members of the club and their guests. First came excerpts from the Jinks of previous seasons. Wallace Sabine, Alfred Arriola and William J. McCoy successively directed the orchestra, each composer coming in for his share of appreciation. These preliminary excerpts were followed by an explanation of the action of the more recent Grove Play, Rajara, for which Roy Neily wrote the book and Wheeler Beckett, the music. It is truly excellent music of an Oriental character and infused with melodious strains. Due to the recent death of the club's orchestral conductor, Alexander Saslavsky, the baton was entrusted to Charles Hart, whose musical gifts were disclosed to an excellent degree. Charles Bulotti and Austin Sperry were the soloists, singing with their usual artistry and finesse. The work of the chorus was one of the outstanding features of the performance.

NOTES.

Alice Gentle, always a favorite with San Francisco audiences, arrived here for a brief visit. This fine artist has a host of friends in this city who are extending to her a hearty welcome.

Marie Hughes MacQuarrie, harpist, is leaving this city for New York for the winter season. Mrs. MacQuarrie has a number of professional engagements which she will fill and perhaps do a little studying with one of the noted harpists in the East.

Marion Ramon Wilson, contralto, after an absence of more than a year spent in Southern California, has returned to this city. Miss Wilson is now preparing a number of programs which she will present to local audiences during the ensuing season.

The Manning School of Music, John C. Manning director, opened its twelfth season. From present indications the enrollment this year will be one of the largest that this fine institution has ever had.

Theodore Spiering, the noted violinist and conductor, also spent several days in San Francisco looking over the musical field and visiting with a number of his friends who are now residing here.

Manager Selby C. Oppenheimer will start the concert season with a recital on October 19 by Claire Dux. During the month of October Mr. Oppenheimer will present Louis Graveure in two concerts. Mr. Oppenheimer has several surprises in store for his western clientele, these being mainly in the form of dancing organizations.

Hother Wismer, violinist and teacher, has returned to his studio after his summer vacation and has resumed teaching. Mr. Wismer will be heard in a recital at the beginning of the new year.

The San Francisco Public Library music department announces a series of four opera lectures illustrated at the piano on the program of the San Francisco Opera Company, season 1924.

Victor Lichtenstein, lecturer and violinist, will give a series of operatic discourses prior to the opening of the season. This series will take place at the Fairmont Hotel and will be under the direction of Alice Seckels.

Selby C. Oppenheimer is now in Los Angeles personally supervising the master class which Louis Graveure is conducting in the southern city. Mr. Oppenheimer will return to his San Francisco office in a few weeks to resume his activities.

Ida G. Scott, manager of the Fortnightly concerts, will present to her subscribers during 1924-1925, May Mukle, cellist; E. Robert Schmitz, pianist, and Tina Lerner, pianist. A number of resident artists and several well known lecturers will also be featured in this series.

Mabel Riegelman and Frank Moss are giving joint recitals on the Pacific Coast.

Elias Hecht, founder of the Chamber Music Society of San Francisco, is enroute to Pittsfield, Mass., where he will attend the annual Chamber Music Festival.

Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music and member of the San Francisco Opera Company, has returned from an extensive concert tour throughout the East. Miss Lazelle also conducted a vocal class while in the East this summer at the Tiffany School of Music in Springfield, Ill.

A number of pupils of Lazar Samoiloff, the vocal teacher, gave a dinner in his honor, which took place at the Fairmont Hotel. Mr. Samoiloff has made any number of friends during his stay here and was the motive of several delightful affairs. Both his friends and students will anticipate his return next summer with great pleasure.

C. H. A.

LOS ANGELES BOWL AUDIENCE DELIGHTED WITH LISZNEWSKA

Graveure Sings for Huge Crowd—Wallenstein and Bliss at Bowl—Well Known Artists Appear in Pacific Palisades Assembly Music Week—Notes

Los Angeles, Cal., August 28.—On August 19 the Hollywood Bowl soloist was Marguerite Melville Lisznewska, pianist. She played a Schumann concerto for the piano. This being her first Los Angeles appearance, Mme. Lisznewska drew a large and enthusiastic crowd and will undoubtedly draw even larger on future appearance. The balance of the program contained, Wagner's Flying Dutchman overture, Grieg's Peer Gynt suite No. 1, Ravel's Mother Goose suite, and Tchaikovsky's Italian Caprice.

GRAVEURE HEARD IN RETURN ENGAGEMENT.

The event of the week was the return engagement of Louis Graveure on Thursday evening. The Bowl was packed an hour before the concert began and crowds drifted in all the evening. The program opened with the Coriolanus overture by Beethoven, followed by the andante from Schubert's C major symphony and Liadov's Russian folk songs. Mr. Graveure made his first appearance with Mendelssohn's It Is Enough, from Elijah, which he sang with sympathy and simplicity. He was recalled again and again but did not give an encore.

After the intermission, the orchestra gave the introduction to act three of Tristan and Isolde, in which the English horn solo work was most effectively played by V. Schippli. Debussy's Festivals followed and then came Valentine's song from Faust. To insist recalls Mr. Graveure responded generously with several encores which were received with the same enthusiasm as on his first appearance. The program closed with the introduction to act three of Lohengrin.

FRIDAY NIGHT REQUEST PROGRAM.

Friday night was request program and contained many of the oft repeated favorites.

BLISS APPEARS AS GUEST CONDUCTOR.

Saturday night, Alfred Wallenstein, cellist of the Chicago Symphony Orchestra, was soloist and Arthur Bliss, composer, the guest conductor. The program opened with Iphigenia in Aulis overture by Gluck. Then came Arthur Bliss' arrangement of Purcell's old English melodies, Set of Tunes and Dances, for strings, led by the visiting conductor. The next number, Finale from the Color Symphony,

by the same composer and conducted by him, was modern in the extreme.

Boellman's Variations Symphonique for the cello was the vehicle for Alfred Wallenstein's artistry. Grace Adele Freeby, with whom the cellist was associated several years in Los Angeles, played his accompaniment. He received an ovation which has only been equalled in the Bowl on two or three instances. Dvorak's New World symphony closed a delightful program.

PACIFIC PALISADES ASSEMBLY MUSIC WEEK.

The Pacific Palisades Assembly just closed its summer session with a Music Week. Programs were given by Harold Proctor, tenor; Frank Geiger, basso; Morris Stoloff, violinist; Olga Steeb, pianist; Russian String Quartet; Philharmonic Trio; Marquarre Ensemble; Tsianina and Charles Wakefield Cadman; Marcella Craft, soprano; Lawrence Tibbett, baritone, and others. One is not surprised to learn that the attendance is increasing this year, showing a great gain over last.

NOTES.

Louis Graveure opened master classes in the Assembly Hall of the Friday Morning Club on August 25, which will continue for five weeks. The enormous popularity of this artist in Los Angeles assures his success.

The Zoellner Conservatory opens for the third year on September 8. This comparatively new school of music is meeting with greater success than was even hoped for owing to the high musical grade of the Zoellners themselves and the artists with whom they are surrounded.

The Los Angeles Opera Company will present ten evenings of opera this winter. The choruses, ballet and minor characters will be taken by local talent, locally trained.

Karl Breneman, of New York, Alice Gentle's teacher, arrived in Los Angeles on August 25. He tried out voices at Chickering Hall and it is understood that he will conduct master classes here next summer.

The Hollywood Conservatory of Music and Art has added a department of saxophone, cornet, clarinet, trombone and instrumentation with Albert Perfect at its head. Mr. Perfect has had wide experience and is a graduate of the Royal Music Academy of Stockholm.

A newcomer is Marguerite Le Grand, an attractive young pianist, protégée of Nikisch. She will use Los Angeles for her headquarters, making a tour of the Middle West in the winter, and the East in the spring. She studied chiefly in Leipzig with Melanie Beving and Edward Fleck, appearing in concert successfully abroad.

B. H.

Hurlbut's Los Angeles Master Classes

Harold Hurlbut, New York vocal teacher and de Reszke disciple, recently completed his twelfth week of master classes in Los Angeles. Last summer, while on a visit to Southern California, he gave a lecture on Jean de Reszke's latest perfected technic. Great enthusiasm followed, so that he was forced to repeat it in a week to a "standing room only" audience. He taught for a short time in the Southern California city, where he was promised a five-weeks' substantial class if he consented to return this summer, which he did. This period has been extended week by week until the twelfth week is at hand with enthusiasm unabated on the part of the class members. These are unanimous in their agreement that the latest de Reszke technic as presented in an inspiring manner by Mr. Hurlbut stands entirely alone in their experience. Mr. Hurlbut's refusal to accept unsatisfactory voices and the exclusion from his regular and auditor classes of singers whom he believes vocally or culturally unqualified to grasp the ideas of the grand maître, have won the confidence of the entire community.

Sokoloff in California

Nikolai Sokoloff came home from France by the way of Portugal not long ago, but his vacation had not ended. Gathering up Mrs. Sokoloff he dashed off to California for a several weeks' visit with friends in Santa Barbara. Mrs. Hughes, the manager of the Cleveland Orchestra, kept him at the office long enough en route to extract from his luggage a very interesting series of programs for the coming season, the seventh in the orchestra's brilliant history. She reports the conductor in fine health, overflowing with eagerness to get back to the making of music on October 1. He is planning to return from California to Cleveland by the way of the Adirondacks, for he has promised to spend a week with Adolph Lewisohn at his camp in late September.

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PACIFIC COAST DIRECTORY

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Morris Gest has returned from Europe and announced his plans for the coming season. He will retain The Miracle at the Century for some weeks longer and will revive Chu Chin Chow. He will bring Mordkin and his entire company from Europe for a run here and also will bring the Moscow Art Theater Operatic Studio. Mr. Gest also plans to bring over Fritzi Massary, light opera prima donna, and Max Pallenberg, comedian, as well as the Russian violinist, Jean Goulesko.

Frank Craven, playwright, actor and director, will become a producer this season, his offerings being Fool's Hill, a comedy of his own, and The Fall Guy, by George Abbott and James Gleason.

THE CAPITOL.

S. L. Rothafel added to the interest of the program at the Capitol Theater last week by conducting the orchestra at the 9:30 performances through a spirited rendition of the William Tell overture. David Mendoza, also popular with Capitol audiences, conducted for the early evening performances.

The divertissements were two in number. The first was a novelty dance created by Doris Niles to the music of Beethoven's Dance of the Dervishes. The second was the first performance of a new composition of Irving Berlin's, When You Were a Dandy and I Was a Belle, for which Gladys Rice and Richard Bartlett were the soloists, assisted by the Capitol Male Quartet. Frank Moulan played a prominent part in the pantomime accompanying the number, as well as Misses Bishop, Belis and McKinley. The Capitol Ballet Corps, under Mlle. Gambarelli, contributed an ambitious number to the program called The Artist's Dream. The Evolution of Dixie, by Lake, played by the orchestra, proved an effective interlude between the feature picture and a Pat Sullivan Cartoon Comedy, Felix Pinches the Pole.

The feature picture was Little Robinson Crusoe, featuring Jackie Coogan, for which an effective prologue was furnished by James Parker Coombs. This famous little film star made a personal appearance at the Capitol on Tuesday evening and was given a rousing reception by thousands of his admirers. Little Robinson Crusoe is not one of Jackie's best pictures, for in it he is not as spontaneous and natural as he was in his earlier productions. However, the picture contains many thrills for the youngsters and there also is much of interest in it for grown-ups. The scenes are laid on a desert island in the South Seas and in San Francisco.

Hoof-beats, a motion picture dealing with the training and development of race horses, was exceedingly interesting. The program also contained the Capitol Magazine.

THE RIVOLI.

The feature picture at the Rivoli last week was The Female, starring Betty Compson. In this picture Miss Compson is a child of the South African veldt. She

marries an awkward, uncouth, but wealthy Boer with the understanding that she shall have three years in which to travel and learn the ways and styles of English ladies before she shall actually become his vrouw. It is a rather improbable story, but Miss Compson gives a good portrayal of Dalla, the lion cub, and Noah Beery's characterization of the uncouth but well-meaning Boer is excellent. Another cinema attraction of great interest was Through Three Reigns, a résumé of many of the picturesque incidents in the lives of Queen Victoria, King Edward VII and King George V. The Rivoli Pictorial and a clever Max Fleischer Out-of-the-Inkwell cartoon completed the motion picture numbers.

As for the music, the orchestra led the program with an excellent rendition of the overture to Martha, Irvin Talbot and Emanuel Baer, both sterling conductors, wielding the baton at alternate performances. Enthusiastic applause was given to the Ritz Male Quartet for its singing of a number of new and old songs. Their voices blended well and they entered heartily into the spirit of each song. Paul Oscar and La Torrecilla displayed grace and skill in an eccentric dance.

THE MARK STRAND.

Wagner's Rienzi was the overture selected for the Mark Strand Symphony Orchestra for the week of August 31, when Colleen Moore and Conway Tearle were featured in Flirting With Love. Carl Edoarde and John Ingram alternated at the conductor's desk. The divertissements arranged by Joseph Plunkett, managing director of the Mark Strand, featured the popular Mark Strand Male Quartet, and Judson House, tenor, who sang the principal number in At The Garden Gate. The ballet corps, headed by Mlle. Klemonova, première danseuse, and Anatole Bourman, ballet master, took part in At The Garden Gate. There also was a new Our Gang Comedy, High Society, but there was entirely too much slap-stick in it to bear favorable comparison with some of the former efforts of these talented youngsters. Other numbers on the program were the Topical Review and an organ solo.

THE CHOCOLATE DANIDIES.

An especially fine negro musical show is Sissle and Blake's production of The Chocolate Danidies, which opened at the Colonial Theater on Labor Day. The Chocolate Danidies is a musical comedy in two acts and twelve scenes. It is full of snappy tunes, catchy songs, clever funny pantomime, excellent original dancing and clean, wholesome native humor. The production is well staged, not badly dressed; and presented with lightning speed. Some of the singing is too shrill and inarticulate, but taken as a whole the production is one of the best of its kind presented on Broadway.

THE RIALTO.

The program shown at the Rivoli during the week of August 24 was transferred to the Rialto last week. The feature picture was Lily of the Dust, with Pola Negri.

G. N.

Anne Roselle Sings for Audience of 10,000

Anne Roselle, soprano, was soloist with the Philadelphia Orchestra, Richard Hageman conducting, at its last concert

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ACROSS THE COUNTRY

Lewiston, Me., August 29.—Announcement has been made by Prof. W. R. Chapman that Sigrid Onegin was obliged to cancel her contract to sing here at the Central Maine Music Festival on October 9 and that he has secured Margaret Matzenauer, who will arrive from Europe in season for the event. Prof. Chapman has also secured an extra singer for all three festivals. This is Jeralding Calla who will appear at the orchestral concert. L. N. F.

Montreal, Canada, August 20.—Every evening music for the multitudes is given in one of the different squares or parks of the city by the military bands of Montreal; among which the Royal Montreal Regiment of thirty-five musicians, the Royal Highlanders of Canada with at least as many, and His Majesty's Grenadier Guards' Band are the most popular.

The Kiwanians are also, as ever, busy with weekly sing-songs which are held on Fletcher's Field. A few weeks ago over 8,000 were present, singing with especial vigor the old time favorites. The soloist was William Finlay who sang Come to the Fair and My Wild Irish Rose, with Rupert Breeze as accompanist. Two other solos, rendered by Jim Parkes, were greatly appreciated. These sing-songs have become so popular that two of the Kiwanians from Montreal, Edgar Murphy and Ernest Kerr, were invited to visit Kingston, Ont., to demonstrate the methods used with such success here, and to cooperate with the Kingston Kiwanians at their first concert, given in that city the last week of July. These sing-songs, inaugurated in Kingston, were sponsored by the Montreal Club.

Max Pantaleeff, Russian baritone, formerly a leading member of the Russian Grand Opera Company and now a resident of Montreal, has been singing with great success in New York and in a summer season of opera at the Municipal Theater, Forest Park Street, St. Louis, Mo. He returns here in September to continue his teaching and to prepare a concert to be given by his pupils in November.

The Duffy Players have been giving light opera with great success to packed houses at the Orpheum Theater for a few weeks past. The most popular were Irene and Madame Sherry, with Dale Winter and Ivy Scott who were exceptionally good in the principal roles.

The Band of Cola Santo brought crowds to Dominion Park for two weeks during the latter part of July.

The Faculty of Music of McGill University held its annual examinations during May and June.

Jeanne Cary, well remembered as Jeanne La Rose, has returned to Montreal after an absence of two years studying in Paris during which she sang in concert as well as in Mignon, Butterfly and Louise. In September she will give a concert at the Ritz-Carlton Hotel, returning later to Paris where she has a contract to sing with the Opera Comique.

At present, for two weeks, Creatore and his Band are giving concerts twice a day at Dominion Park, with Pauline Talma, soprano, as solist.

Chaliapin will give a concert here in the early autumn. Suzanne Keener will also be a welcome visitor in this city when she sings in opera next September.

George Cloutier, pianist of Montreal, is leading the McGill Trio at the Grey Rock's Inn, St. Joviet, P. I., in the Laurentian Mountains during the summer.

A. T. Brassard, choir leader of this city, has gone to Europe for the summer. M. J. M.

Portland, Me., August 29.—Mano-Zucca, the composer, will play the piano part with orchestra for her Ode to Music, which she composed especially for the Maine Music Festivals, both at Bangor and at Portland this fall. This big number will be sung by the full Festival Chorus. L. N. F.

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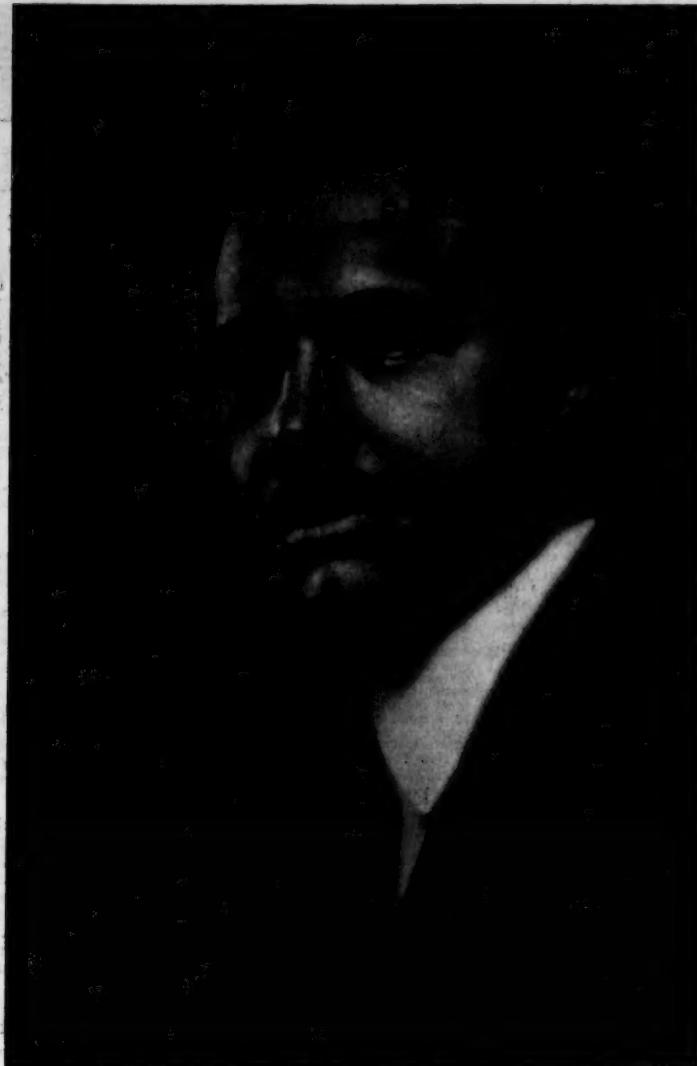
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Irene Howland Nicoll Announces Scholarships

Irene Howland Nicoll, who has recently returned to California after two years of concert successes in New York and New England, will spend the coming season in San Francisco and has announced that she will give two scholarships in singing, one to a beginner and one to an advanced pupil. Trials will last during September and can be had by telephoning to Franklin 1254 or by applying to Alice M. Seckles, who is managing Mrs. Nicoll.

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Many of the faculty spent the summer in Europe traveling and acquiring fresh material for their work, and all signs point to the greatest year in the history of the Cincinnati Conservatory of Music.

Middleton to Sing in Schenectady

Contracts have just been closed for an appearance in Schenectady, N. Y., by Arthur Middleton next season. The concert will be on January 14 and will be the popular baritone's first appearance in Schenectady for some time.

Antoinette Halstead a Golf Champion

By defeating Mrs. Flint of Boston and Louise Thomas of Utica, in the Teugega Country Club tournament for women, Antoinette Halstead, the American contralto, becomes the champion of flight B in golf.

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ACCOMPANIST WANTED

—There is an opening for a good accompanist (male) to go on tour with a singer during the coming season. The tour to January 1 is solidly booked and will in all probability be extended until May 1, so that a full season's work will practically be assured. Address "B. R. U." c/o MUSICAL COURIER, 437 Fifth Avenue, New York.

PLAYERS WANTED. KRIENS SYMPHONY CLUB, Orchestra of 125 men, women, boys, girls. Christiaan Kriens, Conductor. Weekly rehearsals, concerts, Carnegie, Aeolian, etc. Brass, wind, violas, basses specially wanted. Apply only. Kriens Studio, 303 Carnegie Hall, New York.

lieved that many will take advantage of her presence on the Coast.

Alice Mock, who has had a successful debut in opera in Italy and has appeared in opera and concert in Paris, was formerly a pupil of Mrs. Nicoll and gives to her first teacher full credit for the foundation which enabled her to go ahead so rapidly. Both Jean De Reszke and Mme. Florence Lee Holtzman have praised Mrs. Nicoll's understanding of tone placement.

Cincinnati Conservatory Opens Doors

The Cincinnati Conservatory of Music opened its doors on September 2 for its fifty-eighth year of music teaching, and never in the history of the institution has it been able to boast of so fine a faculty or so well organized a course.

Its announcement shows the completeness with which it deals with all the branches of music. Besides the juvenile instruction and courses leading to certificates and diplomas for teachers and artists, there are courses, carried on in co-operation with the University of Cincinnati, leading to the degrees of Bachelor of Science in Public School Music, Bachelor of Music, and Bachelor of Education. Higher degrees are offered for exceptional work in composition.

The conservatory has announced three important additions to its faculty for this season: Parvin W. Titus, head of the organ department; Barret Spach, teacher of solfeggio and piano, and Etelka Evans, teacher of violin. Mr. Titus is a pupil of Gaston M. Dethier of New York, and of Rosario Scalero in composition, and is a Fellow of the American Guild of Organists. Mr. Spach is also a pupil of Scalero and in his piano work has studied under Guy Maier and Alfred Cortot. Miss Evans studied under the famous German master, Halir, and Exener, and later with Kneisel; she comes to the conservatory after twelve years' connection with Southwestern University at Georgetown, Texas, where, in recent years she was dean of the music department. These three additions to the faculty are native-born Americans, Mr. Titus from Chicago, and Miss Mass.

Spach from Chicago, and Miss Mass.

CONCERT ANNOUNCEMENT

**ANTON
BILOTTI**

Pianist**London Debut****At Aeolian Hall
THURSDAY EVENING
NOV. 27th, 1924**

Mgt. LIONEL POWELL and HOLT, London England

Frank La Forge Praises Mary Miller Mount

After a very pleasant summer spent in Avalon, N. J., Mary Miller Mount has reopened her studio in Philadelphia, Pa. During July she went into town every morning to teach, but for the remainder of the summer she had a good rest, although she practiced two hours daily on technic and solo repertory and also gave two concerts in Avalon, August 28 Mrs. Mount furnished accompaniments for Luigi Bocelli, baritone; Otilie Nolde, mezzo soprano, and Anthony Liuzzi, cellist, at a concert given in Ocean City. Catherine Richardson, a pupil of Mrs. Mount's, has been doing work for Giuseppe Boghetti during the summer and has been so successful that she will remain with that well known vocal teacher of New York and Philadelphia for the 1924-25 season as studio accompanist. Mrs. Mount sent Miss Richardson to New York to do some coaching with Frank La Forge, and the following letter shows what he thought of the preparation she had received as accompanist under the guidance of Mrs. Mount:

Mrs. Mary Miller Mount,
1714 Chestnut Street,
Philadelphia, Pa.

June 20, 1924.

Dear Mrs. Mount:

Thank you so much for your kind letter, which I appreciate thoroughly. Miss Catherine Richardson has been splendidly prepared so that her lessons are a real pleasure to me. She is already a fine accompanist and a great credit to you.

Cordially yours,

FRANK LA FORGE.

Florence Anson is another accompanist from the Mount studio who is doing splendid work with one of Edith Morgan's choruses in Lansdale.

Land and Beddoe in Paris

Harold Land and Dan Beddoe, baritone and tenor respectively, who have been heard together in performances of *The Messiah*, met recently in Paris. On August 28 they motored around the city together.

Edwin Franko Goldman Vacationing

Edwin Franko Goldman, following his seventh successful season of summer concerts in New York, has gone to Canada to rest and map out the score of a new comic opera he is to write.

Denishawn Magazine

A new journal now published, called the Denishawn Magazine. Ted Shawn, partner of Ruth St. Denis, is the editor. It is devoted to dancing as a subject, and the allied arts.

Word from M. H. Hanson

M. H. Hanson recently motored to Steinach bei Straubing, returning to Munich, where he has been having a fine time.

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YOUNG LADY desirous of teaching voice and piano in New York City would like to get in communication with head of music school where such opening exists at present. Taught ten years in Chicago. Address "A. C." c/o MUSICAL COURIER Chicago Office, 825 Orchestra Bldg.

PART-TIME STUDIO (35' by 18') piano, sky-light, suitable for lectures, rehearsals, music or dancing classes. 168 East 51st Street, New York, Telephone Plaza 4426.

OPINIONS OF THE PRESS

Yeatman Griffith

José Rodriguez, of the Los Angeles Record, comments as follows regarding Yeatman Griffith:

Yeatman Griffith is in Los Angeles to conduct a master class in singing.

There are perhaps two or three teachers in the world today who are justified in conducting so-called master classes. I am perfectly aware when I say this that there are virtuous, well known and able men some of them, who at present have master classes. But to be able to do a thing and show others how to do it, are two separate and distinct functions.

I have seen many an artist make a fool of himself when trying to teach his art—not only in music, but in design, in dancing and in ceremonies.

There is a pertinent English

adage about a pudding and the eating thereof.

This adage is perhaps more pertinent in the valuation of teachers than in the kitchen. Teachers should be judged by what their pupils can do.

There is a factor in teaching overlooked by nearly all teachers, and practiced only by the rarest mentors: that of stimulating the imagination of the student.

When a teacher fails in that, he fails in everything. When a teacher establishes firmly between himself and the pupil that mysterious, tenuous bridge-way through which thought and perception pass in sure flight, he has accomplished everything a teacher should accomplish.

These things are evidently Griffith's. My knowledge of the man is that gained by the discussion of art in general in company with other artists. My knowledge of

his work, that gained by watching him teach a class.

As a teacher well grounded in the fundamentals of his craft and in those of the singing art, he stands unique today among a world of dubious, irresolute, stupid and ignorant impostors.

If it is necessary to enter master classes, let us enter classes by these rare persons. They cannot manufacture voices, nor call into being desire. They cannot endow with intelligence, nor create imagination.

But they will cunningly dig into the dark channels of musical potentialities and many times come out like triumphant Kingfishers with gleaming catches in their bills.

Josephine Lucchese

The presentation of Lakme in Cincinnati afforded the "American Nightingale"—as Josephine Lucchese is called throughout the United States—the opportunity to gather another triumph. The following few press excerpts will give an idea of the importance of the success achieved by the young and beautiful Diva in her sixteenth appearance in Cincinnati:

Josephine Lucchese and Lakme. All of one's superlatives die a premature death of despair at the mere thought of being used to describe the combination. With Aida of last season and with her own performance in The Barber of Seville, Mme. Lucchese's Lakme must stand as one of the three greatest triumphs in the history of the Zoo Opera Company. All of which sounds extravagant, but just go to the Zoo and see if we've been half as extravagant enough. The artist is completely equipped to sing Lakme. We have long since given up trying to find enough adjectives to use in reference to the loveliness of her voice. With the voice she has the ability to express whatever emotion is necessary, a quality too often lacking in coloraturas. Added to this Mme. Lucchese is a splendid actress.—Samuel T. Wilson, Cincinnati Commercial Tribune.

The lovely coloratura voice of Lucchese was given a suitable opportunity in the role of Lakme. Mme. Lucchese sang with fine technic the many beautiful arias and duets, arousing great enthusiasm, while her singing of the favorite Bell Song with its showy embellishments called forth an ovation which lasted several minutes and was the pinnacle of many delightful songs in this opera. Her singing was always

true in pitch.—Blanche Greenland, Cincinnati Times-Star.

If Lakme had nothing else to recommend it, the exquisite Bell Song alone would have entitled it to a place as one of the foremost of operatic productions. This lovely aria was magnificently sung by Josephine Lucchese, whose voice has all the requisite clarity and bell-like quality. Her rendition of the title role of Lakme was quite on a par with her singing of the famous Bell Song, and she is particularly to be commended for her delicate treatment of the death scene.—Carl H. Adams, Cincinnati Enquirer.

Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

PROGRAMS FOR WOMEN'S CLUBS.

"I am writing you in regard to obtaining information about some programs for women's club work. If you cannot furnish the desired information perhaps you can tell me where else I may write for it. I should like to get some information, together with a list of program music on folk songs of Kentucky mountains, also cowboy songs and American operas. I would like to know of suitable quartet music, trios, duets or solos, all for women's voices, and also any piano compositions that might be published for the above subjects. In a recent issue of the MUSICAL COURIER I noticed the announcement of Cecil Sharp's death and the fact that he collected Kentucky mountain songs. Perhaps you can give me some further information about this? Thank you for your reply."

The Oliver Ditson Co., Boston, Mass., published a book of Kentucky mountain songs arranged by Howard Brockway. G. Schirmer, 3 East 43rd Street, New York City, has published cowboy songs. In order to make a series of programs you had better write to the leading publishers and ask to have catalogues sent you. You will find these catalogues are arranged in a manner that will be of assistance to you in your selections.

CONTRALTO VOICE.

"The Daily News recommended you to me in reference to having a contralto voice tested. If you would kindly send some names and addresses of our most prominent singing teachers in New York or its vicinity, you will greatly oblige."

If you will consult the columns of the MUSICAL COURIER you will find the names of the leading vocal teachers of New York from which to make your own selection of one to test the voice. You must remember, however, that it is rather early in the season to find musicians at home in New York, as after a long season of teaching the majority are only too glad to escape to the country for rest and recreation. In selecting a teacher in any branch of music, a personal interview is the better way of making a choice, as there must be sympathetic relations between teacher and pupil for the best results to be obtained. You will see mentioned in the MUSICAL COURIER the successful appearance of pupils from different studios in New York, the list of prominent teachers being a very long one.

Elsa Alsen Booked for American Tour

Elsa Alsen, well known Wagnerian soprano, will arrive in New York on October 12 to open her first American concert tour with an appearance as soloist with the Philharmonic Society of Philadelphia. Annie Friedberg, Miss Alsen's manager, reports that she also has booked the soprano for appearances in Baltimore, New York, Boston, Cleveland, Pittsburgh, Philadelphia (two opera performances), Minneapolis, St. Paul, Chicago, Milwaukee and St. Louis. Among these engagements are eight symphony orchestra appearances.

Crooks to Fill Third Biltmore Engagement

For the third consecutive season Richard Crooks will sing in New York at a Biltmore Morning Musicals. Contracts have just been signed for his appearance on this well known course for December 5, 1924, testifying most emphatically to his great popularity in New York.

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